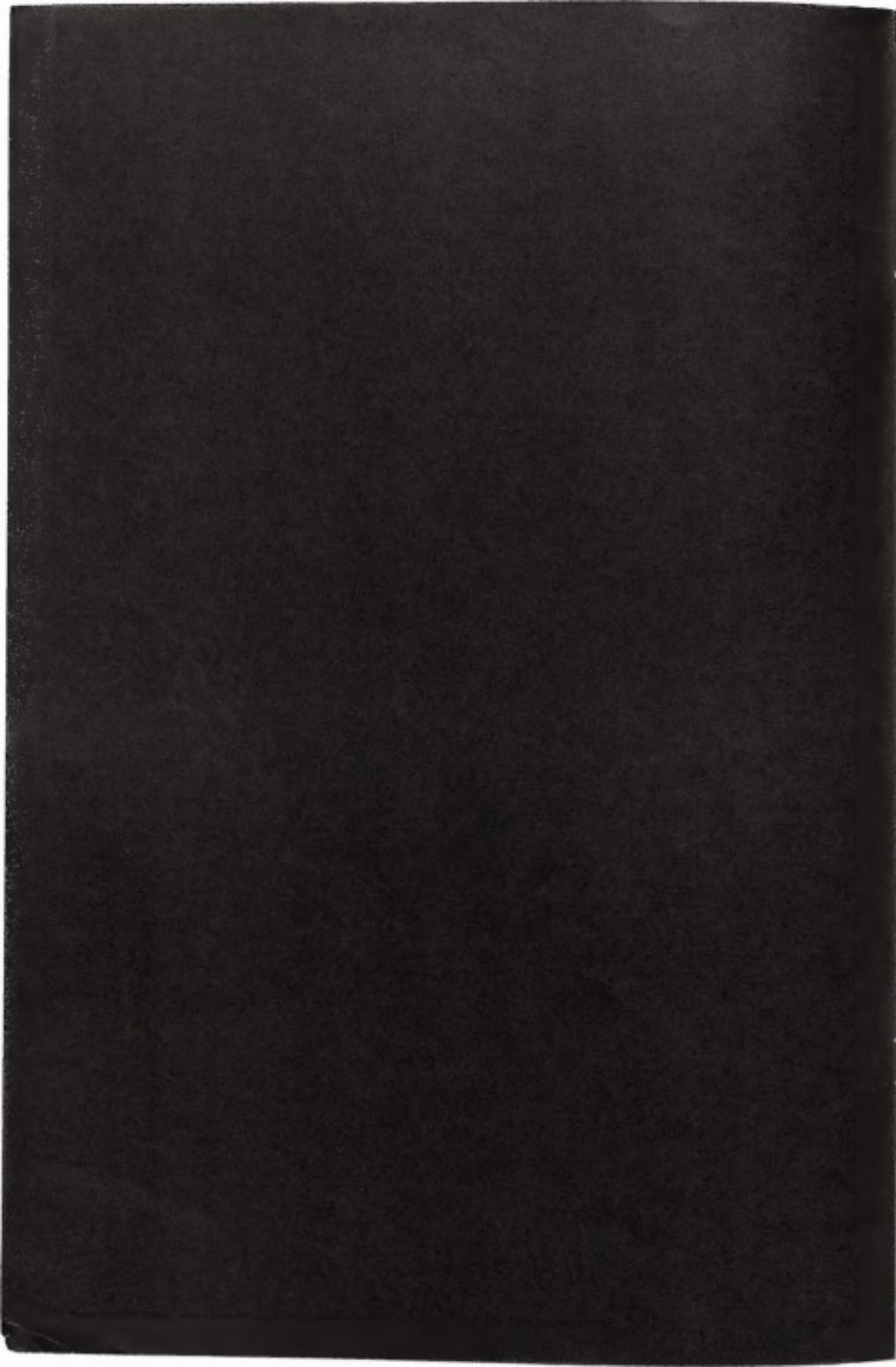


Emigre

No. **32**

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зарубежные в Америке и в Европе. В Америке в 1940 г. впервые в истории было организовано первенство мира по футболу. В Европе первенство мира было организовано в 1954 г. в Германии. В Америке первенство мира было организовано в 1950 г. в Бразилии. В Европе первенство мира было организовано в 1960 г. в Италии. В Америке первенство мира было организовано в 1962 г. в Чили. В Европе первенство мира было организовано в 1966 г. в Англии. В Америке первенство мира было организовано в 1970 г. в Мексике. В Европе первенство мира было организовано в 1974 г. в Германии. В Америке первенство мира было организовано в 1978 г. в Аргентине. В Европе первенство мира было организовано в 1982 г. в Испании. В Америке первенство мира было организовано в 1986 г. в Мексике. В Европе первенство мира было организовано в 1990 г. в Италии. В Америке первенство мира было организовано в 1994 г. в США. В Европе первенство мира было организовано в 1998 г. в Франции.

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Emigre No. 32 / Fall 1994

ESSAYS, TEXTS, AND OTHER WRITINGS ABOUT GRAPHIC DESIGN

(some serious reading issues)

Editor and designer: Rob Kroesbergen
Cover design: Rob Kroesbergen, Dennis Ritter, Joost van den Heuvel, Laurence de Vosse, Gert Jan van der Linde, Henk van der Meij, and Tom van Weerden
Layout: Dennis Ritter and Tom van Weerden
Title: Joost van den Heuvel and Tom van Weerden

P U B L I S H E R : (916) 451-4354

Postmaster: Please return undelivered mail to Emigre Inc.,
405 1/2 Tracy Avenue, San Leandro, CA 94577. Second-class postage paid at Emeryville, CA.
Postage paid and address changes to: Emigre, c/o "Print Department,"
CA 94577. U.S. Postage: \$1.00. Foreign postage:
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About the Cover

"Qui est mon emigré?"

"Qui est mon Emigré?" So read Laurent Serassis' letter to Emigre. Due to a recent change in international mailing service, the delivery of issue 30 to our subscribers in Europe took longer than usual, and Laurent was getting antsy. To emphasize the urgency of his inquiry, Laurent had used a striking self-portrait as the visual element of this entire insertivity, which preceded his written message. As I looked at the portrait, however, I couldn't help but realize that Laurent had just sent us the perfect image to establish the cover of our current issue. Time and again, like critical mass occurring, the perfect solutions to design problems seem to simply offer themselves out of the blue (or, in this case, out of Paris). I'd like to thank Laurent for granting us permission to use his self-portrait, and can assure everyone that *Emigre's* international mailing service has been restored.

KVNL

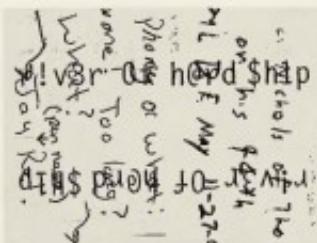
reblast

The writing on the previous page were created by Rob Kroesbergen, who was also responsible for the "reblast" writing on the reverse page that announced this issue. In this case, Rob used a typewriter, and instead of ink, he used a black marker. The result is a very bold and graphic effect.

He's, together with his partner Dennis Ritter, publisher of a small publishing company that creates graphic design experiments, book for reading and viewing. For copies of Rob's work, contact:

Rob Kroesbergen, Box 404, 901 4th Street, San Francisco, CA 94107.

Some pages:



Spotted from *Reblast*, No. 1, Spring 1994.

In the last No. 31, the feature "Type" on page 34, was incorrect as Helvétia Hall was Type 3.

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VICTOR HUGOOLIN AND CHRISTINE LINDNER

MAIL

LETTERS FROM READER, THE TRAILER, SISTER, WISDOM, THE BARBERS AND MACHARDE.

Dear Design,

I always look forward to receiving my copy of *Emigre* in the mail. However, "it was a disappointment. Have you changed your format to AM Radio? Here talk & less music? It was about 10 pages before there were eye-catching page design layouts. Please go back to FM – more design, less talk. And, as far as the Technopleasures of the Virtual Body, it justifies the saying, "Art is anything you can get away with."

Bob Bobo, Fresno, CA.

Dear Design,

Hi there. After reading your excellent interview with Diane Gromala, I'm inspired (after a rather long period of professional ennui) to go back to school again...The idea that there might finally be a multi-disciplinary program somewhere (and not in New York, at that) that actually encourages people who don't want to confine their brains to one narrow channel of design is almost more than I could hope for.

Thank you for creating a magazine for those of us who can see both sides of our brain. A pleasure, as always.

Suzanne Hartman, San Francisco, CA.

Dear Design,

Now that I possess *Emigre* #10, I suppose I can die peacefully! Being a huge Designers Republic fan, this was a priority purchase on my limited student budget. Whether it was youthful glee, or a greater gratefulness that you actually published such an exciting issue, I subscribed right away. Now that I've received it, I expect to be as thrilled with each additional issue that graces my mailbox.

I enjoyed reading the interview in this issue, but was disappointed that the other artists in the Republic were not expressly mentioned. Especially Michael Price, who has been extremely kind to me! As much as I am a collective, I would have liked to hear from the other members. Perhaps you could inform your readership of the other three citizens?

Anton de Cirkel, Los Angeles, California, United States.

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4206-4207, 4210-4211, 4214-4215, 4218-4219, 4222-4223, 4226-4227, 4230-4231, 4234-4235, 4238-4239, 4242-4243, 4246-4247, 4250-4251, 4254-4255, 4258-4259, 4262-4263, 4266-4267, 4270-4271, 4274-4275, 4278-4279, 4282-4283, 4286-4287, 4290-4291, 4294-4295, 4298-4299, 4302-4303, 4306-4307, 4310-4311, 4314-4315, 4318-4319, 4322-4323, 4326-4327, 4330-4331, 4334-4335, 4338-4339, 4342-4343, 4346-4347, 4350-4351, 4354-4355, 4358-4359, 4362-4363, 4366-4367, 4370-4371, 4374-4375, 4378-4379, 4382-4383, 4386-438

M a i l

BRIEFLY FROM STERBINSKY, SCHAFFNER, AND A DAY FROM REEDMILL



lawyers? Copyright infringement? Didn't want to be grouped with Art Rose and his gang? What is it, hap? I'll live in shame until I know all the reasons.

Signed,

Dan Sterbinsky, Milwaukee, WI.

P.S.: Please don't think I'm a critic or anything; just speaking for all those who have

the negative view.

Dr. Dan Reed,

The main reason why we changed the name to Mason is as you guessed. When we published Mason in Empire '92, some two years ago, people hardly took note. Then, Art Rose started making Mason T-Shirts and the *Zeppelin* Accident CD was released. Featuring a song written by Matlock and the media went berserk. From that point on, no matter what reasons we came up with, people blamed us for trying to "cash in on the shock value of a commercialized pop icon."

It was sad enough that people thought we were glorifying Charles Manson, but to also be constantly grouped together with Art Rose, together we made it all the way into Time magazine! Made us decide to change the name.

I'm pretty certain that Charles Manson will inevitably become that "counterculture pop icon" like Billy the Kid, John Wesley Harding, Jesus Jones and a host of other ruthless killers. America is quite adept at creating mythical heroes out of criminals, and Empire has an intention contributing to that. The fact, by the way, has always sold well, and once the name change it is still selling well. Obviously, no surprise to us, the name of a font has absolutely no bearing on sales.

Sincerely,

Rudy Vandenbosch, Sacramento, CA.

P.S.: I don't believe in signed letters. I'm afraid this one of Art's many promotional efforts, but seems otherwise sensible of me.

Dear Dr. Reed,

After the controversy about the Mason/Manson name change arose, I was scrupulous, traveling around Asia, that Empire was unable to contact me, they changed the name and informed me over I received from my trip. My first reaction was one of complete amazement — how could they do this without asking me first? But then I quickly realized that this name change could be interpreted as taking the process of naming a typeface even further — it added a kind of hubrisian perversity, hanging under the surface of a seemingly simple relationship between the name "Mason" and the carved architectural nature of the typeface.

I have a scenario in my mind of a person in a design studio using the typeface Mason not knowing the real heritage of the name. Then somebody whispers in their ear, "You know, that typeface used to be called 'Manson'." How would they react to the visual nature of the typeface knowing it previously had a different name? A name not as nice and innocent as they first thought? Would they quit it out of the computer immediately? Would they temper it with some kind of cognitive mysticism and become fearful of using it? Probably they would do nothing at it is after all only a typeface name. The original idea behind the typeface exists but now in an even more "fictitious" form to reassure to all the people who complained about the name, when it was first brought to my attention I simply couldn't be bothered particularly since people weren't prepared to hear anything other than "irresponsible!" "Offensive!" Since I wanted to reply to the above letter about the name change, I thought I should reply to those who complained as well.

I noticed that all those who were annoyed by me naming a typeface Manson were from America. Before tying in closer any mention of this max murderer, I suggest that those people look at the foibles in their society that allow for someone like

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M a i l

LETTERS FROM KINETIC DESIGN, THE CROW AND GOLDFISH

Manus to attain media celebrity status. It is like putting band-aids on sores that are the result of internal disease - you treat the symptoms and not the problem.

If people honestly think that I'm stupid enough to come a replacement after Charles Marion because I think he is a great guy, then I have supplied them with being more intelligent than they really are. The name "Manus" means something to a group of eternally and unprofessionally sophisticated professionals and was intended to make them think about the ideas that affect the way we design. In addition to saying "This is a nice typface and it relates to stone carvings," I chose to make people aware of the conflict of creativity/explosive and pleasure/harmony by giving aesthetically pleasing letter forms a name that is both elegant and burlesque. Many of the Manus letter forms were started as drawings I did in charcoal. To me, religion has many beautiful aspects, yet it also causes much pain and suffering. I didn't expect everybody to understand or accept all the reasons for calling this typeface "Manus" - as I said before, it is only a typeface. Manus is a forum for putting forward ideas - contentious, compromised or otherwise - for people to think about and react to. It is certainly not a place where one can gain extraordinary sales and fame just by being controversial.

Jonathan Hirschfeld, London, England

Font Images

All this talk about new technology is making me think about all of the forgotten technology. In an age of increasing technological saturation and increased technical perfection, why are we G/T still use a collective term grasping so desperately to reproduce imperfection and the degraded? I cite the typeface Beowulf and your recent release Backpacer as examples of technological degradation.

During my study at Brown University, I was fortunate enough to take part in a course entitled "The Degraded Image," where we explored technological degradation through inherently - or relatively - low technologies. This has led me to consider whether we are just grasping for intimacy in an era of technological perfection. This is what draws me increasingly to typing — in many ways I am typing at the reiteration of the hand over reproduction through technology.

On the other hand, the elimination of the hand from the work enabled a new emphasis on the conceptual — a giant leap forward. Perhaps it is just the Romantic Patriot in me, but I cannot help but be envious by technologism. It is a pair of me. Have you thought about these implications — Post Structuralist and Deconstructionist as they are?

Stay tuned, Brown Geeks, ya!

Font Images

As one of the "Old Turks" teaching typography, calligraphy and graphic design (at NGU) for the past 10 years, I take pleasure in keeping up with the "Young Turks" introducing less engrained their new, contemporary concepts and designs parallel with the classics.

While there is a great deal to read and digest in your publication and I am unable to read it cover to cover, one of the impressive aspects is that of your attention to detail . . . in short, types are rare. So, it is with niggly pleasure I point out a unique pair in issue #1 (Page 27) . . . possibly one of those unusual transpositions?

I may be more manual than digital, but continue to be refreshed and inspired by your column.

Sincerely,

Will Ferrellies, San GIO, New York

Font Tales

Font Tales. I am responding to the recent "Raising Voices" (or was that "Voices?") issue. I am a graphic design student, which makes me uniquely qualified to address an issue on graphic design, that of design education, as I am the victim of one right now. I found the descriptions of the programs at which your interviewees teach quite exciting, although I am not studying at any of the schools mentioned. Which may be why I found them so intriguing, as it is my experience that education often differs radically between intent and practice.]

I should start out by saying that I know the formal Swiss basics I have had, and recognize them as the cornerstone of my design education. But modernism is not the language our culture speaks anymore, and design is a radically different profession than it was 20 years ago. The trend of innovative education featured in issue #11 seem to address that in a much more direct way than more traditional programs. No one knows where the profession will be in 10 years. Design is in its own right becoming an art form, and innovation is the only energy moving the field forward. Who is better set to teach the future than those creating it?

Related to this is how students are taught (or not taught, as the case may be) to view design. I agree wholeheartedly with the interviewer, who asserted that by teaching purely formal means, students are inadvertently taught to reinforce cultural assumptions that in many cases are loaded with invisible stereotypes and bias. Designers are in a uniquely powerful position as culture makers, yet we are at best taught to be post sensitive enough to not offend too many people at once. I suspect we could have a lot more positive influence if we had a deeper understanding of our relationship to culture, both as individuals and as a society. It may not seem to be appropriate fodder for undergraduate education, but these are the people who are going to be the real practitioners with the most public impact. This is especially true for advertising, and let's be honest about the frequent crossover between design and advertising.

Lastly, I just have to comment on the idea that someone should be ever born or have been commercially successful for a number of years, before they are qualified to teach. Wasn't the whole Modernist Movement introduced by a bunch of young rebels whose only experience was some wacky theater posters? So what if people are frustrated designers unable to find a commercial niche? If rather have them as teachers when they are full of new ideas, energy, and creative vision than when they have settled into a comfortable style that works well for glossy annual reports and that has paid for their custom-made Italian suits. (Although I reluctantly admit that a good education probably requires both. Darn.).

With best regards,

Sam Landwehr, Milwaukee, WI

Mail

EDITORIAL FROM TYPESETTERS

DESIGN CRITICS AND DESIGN REVIEWS

In his introduction to *Design '90*, Rudy VanderLans comments, "It's curious...how much of today's design criticism focuses on the work of these so-called 'Young Turks.' He points out quite rightly, that there is plenty of mediocre work out there to criticize, so why pick on *Design* and *Design*?"

I think that he knows that the criticism that he magazine receives implies a compliment. However, being neutral, the design reported on by *Design* is what it is a mirror. It is one that opens possibilities and unleashes energy. It is theoretically sophisticated, creatively adventurous, and politically powerful. By politically powerful, I mean it is design with the power to connect.

I also think that *Design* attracts people for reasons that are more psychological than aesthetic. A mostly functional criticism — "those are the wrong solutions to those problems" — would not trigger the relevant responses I myself have felt and that I feel under the guise of people who criticize it. In contrast, I think the new design simply makes people feel old and left out. And that is always unpleasant, especially when you feel you may have missed opportunities for success in your youth. Those of us who spent our twenties creating ads in Minneapolis had our consciousness honed to us by Bob Gage and Tom McElroy, who in turn could be influenced by us by Bob Gage and Bill Bernbach.

For the first time in a long time, there is a recognizable younger generation of creative people with a distinctive aesthetic. It is especially rewarding when the younger generation may not be literally younger than you — I am thirty-five — but may simply have apparently younger ideas.

The anger is also aggravated by some day-to-day frustration. The new design — by which I mean distorted type, ragged alignments, a disregard of standard four-color process, a rejection of grids, and a reliance on acronyms — undermines my professional confidence. Even though I am a senior, I have always felt competent — in the tradition of craftsmanship taught by Bernbach — to comment on design strategies, if not design tactics. It couldn't have been me! But the rules of the new design shoddy me and my vocabulary intimidates me. "Quoting the Versace?" Like Steven Miller, I always assumed that we were the vanguard. Consequently, I've found some of the work of my younger colleagues difficult to critique and hard to sell.

A third, even deeper reason explains some of the anger I feel toward *Design*. I like design because it transforms and transmutes the measures of daily existence. That is why I spent money on it; that is why I pursued a career that would put me close to it. In my memory and consciousness, John Updike, who studied art before becoming a writer, describes his early fascination with printing. "The force quality that allowed this material to be of various conditions and situations tended and impelled effort to assume within myself topography. It might be said, some latent desire that nothing ordinary and actual could be." He then proceeds from

the psychological to the quasi-religious: "My early readings merged the notions of print, Stevens and Hawthorne (a map of which looks like a type map)." Both Updike and I have suffered. For me at least, writing was an alternative to speech, not an exception of it. Design is a way to clean up the monotony and contingency and ambiguity of speech and replace it with something more fluid. The readings, others and dreams of the new typography make me work on some very basic level. When I see design that seems to delight in messiness — "I am really interested in type that reflects...the imperfect language of...imperfect beings" (Harry Beck) — I feel relieved.

Besides all of the above, I find much to admire about *Design*. Much of your eye does better justice to the significance of what is being said than more conventional treatments would. You have faced the introduction of the computer while others ignored it. You have introduced an opportunity into design that had grown predictable. You have done something you believe is of financial value you have retained in the organization for the need for an increasingly defined audience. You have reaffirmed that design is ultimately a human effort that cannot be codified, although I think their design was too formulaic than you made it not to be. Of course I plunged in the sprawl from "S" reported in *Design*. Did they make the IBM standards manual more efficient? And you have created some very beautiful things: book such as *Democracy* (Miles Newland), these great Whistlers (James Cagel) and Fieldpiece (Ed Feltz), the poster for China Lake, to name a few.

Aside from my intuitive dislike of "ugly design," my criticism boils down to this: for an apparently radical magazine, some of your pretensions are very conservative. Design talk makes the statement, which is represented in your type casting: "typfaces are not intrinsically illegible, printed in the reader's familiarity with faces that assumes for their legibility." Studies have shown that readers read best what they read most. Doesn't this argue against new fonts? Readers can get used to them, but why should they? Other than a desire for expressiveness or a need to accommodate a technology, the only reason I can think of is that those fonts are intrinsically more legible than existing ones. Unless experimentation is meant to ensure something intrinsically known, why bother?

I also question some of the questions Rudy poses from his newspaper experience. His argument, if I've paraphrased it correctly, goes like this: newspapers don't follow the classic rules of typography yet people still read newspapers, so we have more freedom to ignore the rules than we thought. People may not have read newspapers in spite of their bad type, especially if they contained information we otherwise available. Case alternatives such as television and USA Today appeared, traditional newspaper lost circulation.

In short, it feels like you are giving yourself permission to ignore old rules rather than a reason to create new ones. To some extent you have been very honest about this, rising pour "own frustration to explain convincingly what...is good design." But I am interested to see what you come up with.

JOHN FORTIN, DESIGNER, INC., MINNEAPOLIS, MN

In and Around:

Cultures of Design and the Design of Cultures

Written by Andrew Blauvelt

(Illustration: Andrew Blauvelt from *Designs*)

Part One

In and Around

The paradoxical nature of being both in and around is familiar to the cultural anthropologist, who might work in the field among the observed and at the same time remains apart from the observed. It is this observer status given to the anthropologist that creates this necessary dilemma. The conventional wisdom, supporting the role of cultural anthropology, has been an intention to study the cultures of other peoples as a way of reflecting on our own culture, or to borrow a phrase from Liberal Humanism, **To know others so that we may better understand ourselves.** The situation between an observer and an observed can never be neutral; however, since the power relationships are inherently unequal. The graphic designer shares a similar dilemma of being both instrumental in the making of cultural artifacts and living in the society through which they are distributed. Graphic designers are often asked to remove themselves from their social positions and experiences and offer themselves as professionals, specialists in the various forms of visual communication. This detachment, which we might call 'professionalization' or 'specialization,' creates the peripheral, autonomous observer in the design process. This is a learned method of being professional and a consequence of the problem-solving process at the core of every graphic design procedure. We are asked to be objective and no render rational decisions (isolations), and bring no prior graphic design on a par with other professions. The graphic designer is, of course, a member of society and thus lives with the artifacts of his or her making, as well as with the artifacts of other designers. In this way, designers are asked to be professionals outside of (**to be around**) culture, and at the same time, to be a part of (**to be in**), culture.

We are, with others in society, witnesses to and participants in the consumption of cultural artifacts and, therefore, share in the moments of seduction and repulsion.

I am seduced by the messages of others.

I appreciate the materiality of the finely printed book.

I respond to the urgency expressed by the political poster ... and I shop at the mall.

I am repulsed by the messages of others.

I am appalled by displays of injustice,

I am threatened by the signs of hatred ... and I shop at the mall.

The important lesson of this confession is that we consume cultural artifacts and their messages in different ways. While we consume these artifacts in the conventional manner of conspicuous consumption, which renders consumers as passive, blank slates upon which all forms of messages can be written, more recent research efforts have demonstrated another response to this idea of passive consumption, showing that we also consume artifacts symbolically and

The relationship between self and others is a two-way street, producing effects on all parties within a power structure that is typically unequal.

PART ONE

In and Around

even ironically through small acts of individual resistance.¹ I watch *Revere Beach* ironically, for the meta-dramatic plot line and the obvious acting – it's so bad, it's good – while I resist buying cable television because that's just too much television.

The Discovery of Difference

The dilemma of being both in and around culture comes at another level: at the level of individual subjectivity. The phrase "in and around" constitutes a subject position. It is only a paradoxical one. Just as a subject position will only be meaningful if it is defined in relationship to other positions, so too is the subject of that positioning. We need other things to mark the boundaries of ourselves, our identities and our cultures. Psychoanalysis tells us that this process happens at a very early age, when the child recognizes itself as a self, that is to say, as an individual, and also recognizes others as others. Similarly, cognitive psychologists have suggested that we seem predisposed at the earliest ages to recognize difference, the exceptional, as a way of making sense of the world around us.

This process of differentiation continues on a social level through identification with race, ethnicity, gender, age, religious affiliation, sexual orientation, class, etc. These social and cultural positions are defined as much by what they are not as by what they are. We find that we are culturally constructed as subjects and we are socially constructed through the identities we claim as the categories we are placed in. It is easier to understand that class is a social construction but harder to consider how race is a construction, and not simply a natural phenomenon, and to realize that the idea of race emerged in a historically specific way, tailored to the needs of some for various political ends. Race is not natural, it is cultural. Gender is not natural, it is cultural. These statements are made to counter the notion in which ideas about women, blacks, gays, etc. are so intertwined in the fabric of society as to appear inevitable and unquestionable - natural.

The relationship between self and others is a two-way street, producing effects on all parties within a power structure that is typically unequal. The discovery of others – that moment at first contact between different groups and their tacituous relationships – has been characterized by the French philosopher Jérôme Dreyfus as essentially violent:² ... the anthropological war [is] the external confirmation that open communication between peoples and cultures, even when that communication is not pacified under the banner of colonial or missionary oppression.³

This violence occurs at the level of actual, lived experience and at the level of symbolic existence, through words and images; i.e., representations.

Dreyfus's relationship with cultural differentiation is a very important, that is to say, theoretically significant one. The "discovery" of various cultural groups within society coincides with their definition as an audience and as a market. It is no coincidence that Big Business "discovered" other audiences after the social tumult of the 1940s and 1960s, like Civil Rights and Women's Rights Movements or same-but-two. We are, in fact, witnessing a renewed discovery of cultural

6.

The new dinner example drawn from work of popular culture is Tom Ang's *Womeling Dallas*, first published in the Netherlands in 1987. Ang gathered responses from women to placing an ad in the Dutch women's magazine *Nieuw*, all dressed in those who either liked to watch the American soap opera *Dallas* or disliked it. Ang discovered three general positions toward the program: one group of four, a second set of women who watched the program ironically and a third group who hated the show. Ang's work demonstrates that the coming-of-age of cultural studies. In this case watching *Dallas* is a complex negotiation involving consumers' (the phantasmic acceptance of the show's message) the fans), sometimes an ambivalent enjoyment of such debased messages and meanings (the haters), and sometimes an inverted reading of the show's message and meaning (the ironists). Ang's work is important because the economy here pleasure is produced through consumption, in complex ways with contradictory value systems, rather than strong consumption as simply an end in and of itself.



7.

"The Battle of Prayer Names," from Part II: Nature, Culture, Writing in *Différance* by Jacques Derrida, 1978, p.187. Derrida's comment is in context of a discussion of the "Writing Lesson" by the anthropologist Claude Lévi-Strauss. The linkage between violence and representation is fully present in this allegorical image of "America" by Philippe Buil in the late 18th century. The New World is rendered as a naked, violent woman. Why a naked, violent woman?

In and Around

diversity under the banner of multiculturalism, a phenomenon that is reflected in "progressive" advertising campaigns.¹ Interestingly, many of these campaigns are for fashion clothes, contributing to the notion that "diversity" is "fashionable."² In our discussions of others in our culture, it is hard to imagine a scenario that is not a product of larger economic forces. This applies to the economic development of colonialism that brought slavery to the New World and to the foundations of modern democracy, as well as to today's effects of global capitalism which have left old feelings of supremacy intact hanging for contrast, even in those contacts with others... their skin, clothes, language, music, tastes, customs.³ Is this hanging for contrast more crucial than their exotic appeal, which drives the desire for cultural appreciation through racial appropriation?

Imaging the Other:
The Digital Pictures of
First Contact

This "discovery" of cultural difference through the recent game of multiculturalism can be seen in a fall 1993 issue of *Time* magazine entitled "The New Face of America: Created in a spiral nose and deepest exclusively in rooms surrounding what we now call multiculturalism," this publication effort was sponsored, exclusively, by Chrysler Plymouth Corporation. From the cover, "Take a good look at these women. She was created by a computer from a mix of several races. What you see is a remarkable profile of The New Face of America. New Technologies Are Shaping the World's First Multicultural Society." We learn inside that this new woman is a composite creature created through the digital "merging" process involving specified averages of ethnicity: 12% Anglo Saxon, 17.5% Hindu Eastern, 7.5% African, 7.5% Asian, 15% Southern European, and 7.5% Hispanic. Lastly, we consider this same sort of

either techno Frankenstein, we are told that this woman mole the hearts of several magazine staffers, already knowing of her virtual existence. Of course, it doesn't take a come to realize the fallacy of asserting that today's America represents the world's first multicultural society. The history of the world's appraisals would say

Entertainer, Eva Longoria, the issue contains a story on interracial marriage and what it calls "Crossbreeding," complete with real husbands and wives and their real mixed race children. It expounds a great deal of effort in the preservation of its capital other-mixing "ladies' table" shown in the new spread. Using the same "repurposing" technology as the cover creation, they have assembled 49 others using a \$5.50 mixing formula.

The advent of "multicultural" advertising has produced a bewildering amount of information on the consumption preferences and buying patterns of various ethnic groups. For example, we now know that Hispanic Americans consume more Spam than any other ethnic group or that Chinese Americans drink more Tequila. In the words of one executive, "Today's marketing is part archaeology."

The most valuable of these campaigns is the ongoing "Shared Beliefs of Beliefs." A general analysis of Belief is made by Jeff Bartz in his article "Recharting Mathematics, Beavers and the New Cultural Beliefs," *Journal of Economic Perspectives*, Summer 1993, pp.18-28. The crucial difference lies in the concept of mathematical truth will all seem as it does in a society with mathematics as a force for substantive change or how we deal with our culture? Is it as it was as a form of marginalized phenomena? Or is it as it may be a reformer concept perfect for the marketing of our times? In the reported events of Einstein's creative disaster *Oscar Tschirky*, "Problem change, inspire capable," Dr. de Boer notes, "Science has a hallmark: Images, change, and open questions."

⁹ The commercialization of *Star Trek* has been so successful because it is offered as a new, lighter, more minor, more satisfying than normal ways of doing and feeling. Without commodity culture, *Star Trek* becomes static, something that can't keep up the old disk that is massiveness older culture." It looks back at "Taking the Other: Desire and Resistance," in *Black Gender Theory and Representation*, 1995, p. 11.

RECHERCHES SUR LA NATURE DES CÉRÉALISÉS

11



The Crystal Ball Fair 1991

FIG. 1. EQUATIONS FOR COMPUTING THE BOUNDARY
FROM MARCHAND AND SOUTBY

epiphany."

Peter Goss

In and Around

In a similar vein, the magazine Colors sponsored by the Indian Nations Corporation (Greeley, CO) spring/summer 1995 issue devoted to race, offers a six page spread of digital "possibilities." In these pages, children are transformed, much like Ted Turner's colorizing technique, creating a "black" Queen Elizabeth, a "black" Arnold Schwarzenegger, a "white" Jackie Lee, an "Asian" Peter Pan, Paul II and a "sober" Michael Jackson. The absurdity of these "possibilities" as reality creates the humor that makes us laugh. These possibilities do not represent any lived reality but a digital realm where we can now cross the outward boundaries of "us and them" via the wonders of digital imaging.

Our fascination with others has been reinforced by anthropologist Michael Taussig, who turns the table on the observer and the observed. Taussig asks "Who is fascinated by what?" when he discusses early anthropological expeditions and their use of the camera and the phonograph to make contact with and record other peoples. According to Taussig, "the more important question [is] with whom man's fascination with [him] was [sic] where [he] fascination with those ostensibly captivated themselves [the camera and the phonograph]."⁴ Similarly, we need to ask ourselves who is served by the wonders of digital imaging to transform pictures of race, ethnicity or gender? Who are these images for?



Top left: Spring/Summer 1995.

"The Talking Machine," in *Memory and Memory: A Particular History of the Self* by Michael Taussig, 1993, p. 198.

"The shock of recognition. In an electric information environment, minority groups can no longer be contained - ignored. Too many people know too much about each other. Our new environment compels commitment and participation. We have become irrevocably involved with, and responsible for, each other."

The Melton at the Message, Marshall McLuhan & Systems Party, 1967

Dear a quarter century has passed since this prophecy about our rethologized relationship with others by media guru Marshall McLuhan. In the racial subtext of his notes, McLuhan saw the impact that increased information exchange would have on society, particularly in our relationships with other people. Tinged with the optimism that pervades all technological revolution, McLuhan offers a message of civic responsibility - an ethic of mutual dependency.

Tony Kushner is reverent: "One never felt that Matt Damon's work changed the picture fundamentally; I felt it fitted a common paler mag that is the level of art with no sacrifice to truth. Beautiful people may disagree about that. If there was anything wrong with the cover, in my view, it was that it was not immediately apparent that this was a photo illustration rather than an unshaded photograph. To know that, a reader had to turn to one sentence per page or see the original mag shot on the opening page of the story."

John K. Lewis, *Messing About*, June 1994, 1994

This statement was a defense for the use of Matt Damon's digital photo illustration of O.J. Simpson for Time. This recent intervention underscores the relationships among electronic technologies, representation and cultural identity and the many issues that converge therein. There are many instances to review memory of the manipulation of photographic images by digital technology, such as the head of Oprah Winfrey - body of Ann Margaret collage for TV.

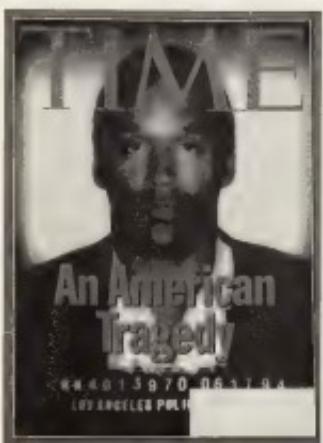


Photo: John J. Kelly

We need to ask ourselves who is served by the wondrous potential of digital imaging to transform pictures of race, ethnicity or gender? Who are these images for?

Part One

In and Around

Inside of National Geographic's styling of the Great Pyramids at Giza [which stirred numerous public controversies over the myth of the truthfulness of photographs,⁷] in the case of the O.J. Simpson cover, Time decides to use as its defense the argument that the illustration transcends the original mug shot photo, and becomes art, thereby placing it in a special cultural category reserved for suspended judgment, a place where we taste is not years, years is not none, let's agree to disagree and other relatives that seemed to have been inherited from the "Can't Buy You Love" (?) By placing this commentary in the realm of art, the editor can argue that the artist who created it (or rather re-created it) gave it something it lacked. That lack exists, of course, because of the kind of image it is – a mug shot. Justification for Makaren's image brings up displacing everything we know about the social significance of mug shots as documents of suspected criminals and re-reading the image as an intervention of the artist's hand and eye, thereby elevating the commonplace mug shot to the extraordinary realms of art. The gesture at large and largely negative reaction to this usage occurs at a level of understanding about how images are conceptually framed in society. According to *Time* management, detractors didn't read the image "correctly" as a work of art, but rather as what it is, a technological alteration of a mug shot – a photograph document of criminal incarceration.⁸ What was read, at least by some, was the darkening of Simpson's skin tone, which shows that some grasped the fact that this was not the "original" because it did not conform to what they knew (mainly from other pictures) about O.J. Simpson. It did not correspond to the **truth**. The re-mongering of a police mug shot #98440-3870 06 17 94, into the red frame of a *Time* cover, trades our dubious belief in "innocent until proven guilty" for the tacit knowledge of assumed guilt. The resulting re-creation moves several other social messages: the story of a fallen public figure ("An American Tragedy") reads the cover's subconsciously constituted in many minds as the realization of everything they think they knew of black males and criminal activity.

This more controversial is but like the latest episode in the on-going struggle for representation in our culture that is dressed in the high tech clothing of digital imaging, while revealing the same old racial truths. McLuhan saw a serial dependency but lacked crucial insight into the social reality that limits individual options that seek to operate in opposition to established social norms.

What is interesting to me is how new digital technologies have been harvested for representing racial **possibilities**. These phobic forms, popular in the world of cyberspace in ways that previous others used to reside in the mind, moving away from imagining the other to imaging the other. Unfortunately, little has changed in the conception of others; only the spaces in which they are articulated. The representations of other cultures have moved from the comprehensive collection of static and bartered objects found in the curiosity cabinet and the natural history museum to the encyclopedic assimilation of appropriating cultural representations, including the creation of yet another "other," a **fictive one you can't know because it doesn't really exist.**

It is this aspect of fictiveness that distinguishes the use of

⁷ For an extended account of what he calls the "pseudo photograph" see William L. Michael's book *The Disadvantage of Art: Visual Truth in the PostPhotograph Era* (1997); in particular, the chapters "Intention and Artifice" and "How to Do Things with Pictures."

⁸ For a detailed account of the use of photography in the service of documenting criminal activity, see "The Body and the Archive" in Alan Sekula, represented in *The Genesis of Meaning: Critical Resources of Photography*, 1988.

In and Around

digital imaging techniques to capture and fix the image of the other. Photography has been customarily used to "capture" others, particularly in the field work of anthropologists or the surveillance of police. These photographic histories have their own level of control, but always remain true to their claim **to capture reality as it was.**

These recent uses of digital imaging techniques, however, relinquish this claim to reality in favor of **picturing reality as it isn't, or as it might be.**

The future dreams of the digital construction can be seen more obviously in another Cohen (June 1994) depiction, a portrait of former President Ronald Reagan with one lesion over to an arbitrary fitting his recent death from complications with AIDS. The fictitious photo and photo-reporter the Reagan era go into AIDS and extend the vision of a man who "has been remembered for his quick and decisive response to the AIDS epidemic," under the heading "hero." While at great pains to establish a level of reality for these items, Cohen indicates the fictitious nature of the story in a footnote and uses the word "manipulation" in the attached photo notes. These are offered to prevent increasing the story as true, while trying to preserve the suspense from the story itself. Again, the absurdity of the very days hangs with the quality of its presentation.

Unfortunately, we are left with the **wishful thinking** of the primary and the all too real historical record on the subject.

The future fantasy of digital "possibilities" seems so appealing because they offer us a form of pleasure through their refusal of a known reality.³ The ease with which such predictions are made is in contrast to the difficulties of easing racial conflict or ending political equity towards the AIDS pandemic.

As a counterpart to these instrumental uses of digital technologies by mainstream media is the use of similar technologies by British artist Keith Piper, whose video installation "Surveillance: Tagging the Other," deals with the use of this technology within the context of European racism. Piper appropriates the slang term of

"tagging," the marking of territory by a unique graffiti signature, and applies it to the use of electronic technologies to mark and track others. In this way, Piper shows how, for example, a proposed New European State could utilize digital technologies and information networks to target racial "undesirables" and keep them under surveillance. From a digital image forensic o directly 21st century vision of documenting and analyzing racial differences to make the same map as 19th century ethnographers studied the head structures and facial features of others, particularly the "black," the "red," and the "brown."

Keith Piper's use of the same methodology creates a different digital focus:

one you fear because it might just exist.



Cohen, June 1994



colours

He thought perhaps some of the mechanisms of *Das Ding* (see note 1), who argues that leisure and leisure do not "become in place of, but beside, other sources of life (social practice, moral or political consciousness). "Is as a source of pleasure because a pure 'reality' in parentheses, because it constructs imaginary solutions for real contradictions, which in their factual simplicity and their simple banality step outside the dubious complexity of existing social relations of dominance and subordination." (p.25)



Notes:
[1] See also [2] Cohen,
1994. The "heroes"
Reagan's.



Although many people consider the issue in terms of sheer numbers... the issue is not necessarily a lack of representations but the diversity of them.

Part One

In and Around

Promoting Difference? We come to know ourselves and others less often through actual contact and more usually through representations in society. Cultural identification is a factor of representation. For example, the French psychoanalyst Jacques Lacan, speaking about the concept of woman and femininity, said it succinctly: "Images and symbols for the woman cannot be isolated from images and symbols of the woman. It is representation, the representation of feminine sexuality, which conditions how it comes into play."¹²

The debates about multiculturalism are debates about representation. Although many people consider the issue in terms of sheer numbers, a quantitative approach to representation, the issue is not necessarily a lack of representations but the diversity of them; for us the art critic and theorist Craig Owens reminds us: "In our culture there is, of course, no lack of representations of women or, for that matter, of other marginalized groups [blacks, homosexuals, children, criminals, the insane...]."¹³ Representation can be depictions of others as a kind of shorthand that we substitute for specific cultural categories. The effect of the linkage between dominant political interests and the use of various representations can be seen when we consider multiple categories that are themselves amalgamations of sex, race and class, without imagery. For example, what image do you form for:

WELFARE MOTHER

CRACK ADDICT

OR

AIDS PATIENT

?

These code words are the cultural shorthand for young, unmarried, poor, African American women; young, poor, African American men; and young, white, gay male respectively. Their power derives from their ability to evoke media images of these scenarios in the minds of the public without drawing attention to their ethnographic, racist and homophbic roots.

**Power That
You and Agency** The debate on representation for the graphic designer seems to reside in the space between Karl Marx's empowering dictate, "They cannot represent themselves, they must be represented,"¹⁴ that is to say, act for others, and Géliez Deloche's categorical rejection of such presumed authority - "the indignity of speaking for others." If Marx's famous dictum is the more typical task that artists and other cultural producers have assigned themselves:

to speak for others.

This typical is the statement by Deloche that suggests, perhaps, letting others speak for themselves. The negotiation of representational strategies seems central for the graphic designer (and others) who are routinely asked to speak for others. Graphic designers and other cultural producers are just beginning to rethink the terms of representation, away from speaking

¹² "Reading Remarks for a Congress on Feminine Sexuality," in *Angèle Lacan on Feminine Sexuality*, edited by Juliet Mitchell, 1982, p. 93.

¹³ "The Indignity of Speaking for Others: An Imaginary Interview," in *Craig Owens on Beyond Recognition: Representation, Power and Culture*, 1992, p. 162.

¹⁴ The comment is from Marx's *Sympathetic Bourgeoisie* in a discussion of the French revolution. This is discussed by Derrida (see note 18), who adds: "here, Marx specifically assumes the traditional role of publicly concerned or reflected or even to bourgeois society to appropriate for himself the right to speak on behalf of others, setting himself up as their conscience... indeed, as consciousness itself. But in order to stage this position, he must first deny those for whom I consciousness, the ability to represent themselves." (p.281).

¹⁵ Michel Foucault, "Interdiscursive and Poetic: A Conversation between Michel Foucault and Gérard Deleuze" in *Language, Counter-Memory, Practice*, 1977, p.209. This statement by Deleche about Foucault's work comes from Craig Owens's essay (see note 18).

Part 4

In and Around

for owners and others speaking with and in others.³⁴ The factors that would allow others to speak for themselves deal with access to the means of representation that is ultimately a function of power. The debates around institutionalism can be seen as a struggle for control over the means of representation. As Erving Goffman states, it is representation itself that takes away the ability to speak for oneself. However, the tools in representations add not and instead it is fundamental to the operation of our society. So, while increased amounts of represented users (functional) inject some presence into the picture, they do little to explain the previous exclusions.

Fundamental change is unlikely to occur through the pages of multinational corporate advertising no matter how many others are ejected. After all, have you "Come A Long Way, Baby?" Fundamental change is much more likely to come at a broader social level through a multitude of changes from any number of sectors and inevitably will be reflected in the construction of various representations, made by graphic designers and other cultural producers and ultimately incorporated in the consciousness of identifiers. After all, corporate advertising campaigns and their representatives (Carter the�k, the Return to the, the woman in the window) do not create diversity but merely reflect it.

The work of socially engaged artists, activists and designers tries to undermine the status quo in innumerable ways through disruptive strategies such as appropriation, subversion and inversion, as well as

The developing rates of desertification, annual readings and decimating widely held views.¹⁵ True enlightenment, as a result of empowerment or agency, includes access to both the means of producing cultural representations and to the modes of their domination-in-action.¹⁶ In this way, the voices of others will be heard only where those others have access to the larger public sphere.

While graphic designers may claim an independent status, free that of material influences, we find that their role is a central one in the system of representation, its producers and consumers at various cultural artifacts, as well as in both tangible goods, such as books and magazines, as well as in more intangible products, such as ephemeral messages and images, graphic designers feed themselves both in and around culture.²⁷

Independently, designers are discovering that none of cultural diversity and social responsibility can be found in their own back yards. As I write this, the presence issue of *Spirale* has arrived at my desk, a publication by the World Social Foundation. The stated intent of the foundation is "to reinforce and enhance the role of cultural diversity in the world economy." It "will help and support individuals and organizations in the global creative community" and "contribute to progress that empowers individuals and communities to participate in the shaping of their environment." While other initiatives are under way, it is likely we are not alone. Perhaps it's common, maybe it's the *Eden* we design that makes us responsive, or maybe it's the 150-plus participants present. See the brief report on *World Spirale*, *ED*, Nagasaki, November 1981, p. 28.

¹¹ It is easier to see the work produced by artists in instances of "others speaking for themselves" and in the process making another voice to be heard. I think of Carrie Mae Weems, and African-American women whose photographic series "Don't Look," with titles such as "Black Woman with Thieves" or "What are these three things you can't give a black person?" or of the Hwy-61 American (Janice Rankin's) work, both of whom undermine the prevalent stereotypical and dominant culture. It is harder to see this activity in the realm of graphic design proper, much of which is produced by and for dominant cultural interests.

11. 100-36407-16 (1971) Assessment designed for pretest or a posttest and administered in State Work Corp schools.

17
So what is the answer? The problems are multifaceted and much larger than divorce, which means we need a variety of responses on a variety of levels. It helps to remember that we are both designers and citizens. In this way, you can be part of a solution even if you are not designing for it. It also helps to remember that graphic design is about messages, and that our solutions are merely contributions to a larger discourse.

analysis of why these people are not there now. We need greater awareness that the teaching and practice of design does not in larger social frameworks, generate its roles of victim, parasite, beneficiary, etc., particularly for those individuals who have no experience of designers. We need a greater range of methods and options for practising graphic design that begins in the analysis of a necessary response to problems with the continued, gradual dismantling down of structures and a move towards a more active, engaged process founded on activities like, for example, self-reflection and co-authorship.

Breathing Through the Body of A

A TYPOGRAPHICAL APPROACH FOR THE FUTURE

Written and constructed by
k r a s s n e b u r a

Introduction to A

A is written in no language. It is written in no body.

DOWNTOWN TOUCAIN

Chris Hie

A is everything. A is all. A is the all beginning.
Here, A has become the body. A is breathing.
Look, A is alive, and A cries out:

"I am Alive!"

A lives in the lang of language.

The lang's intellect released onto A.

A's own language, its alphabet redefined.

Simplification: a loss of letters is flourish.

Leave now from letters says the A of breathing,

leave all breath previously requested in positive cultures,

all letters answerly of the lang of A

Ga-C, ga-E, ga-H, ga-J, ga-N, ga-O, ga-U, X, W, X, Y, and Z.

All answers be gone.

be born unto the chart of your own frivolous tongue flapping
live the document of A, the breathing body of A,

given here as and of the rules

O single page dug up breathing this

"A corresponds to the first symbol in

the Phoenician alphabet, where

it represented not a vowel, but a breathing."

These words alive,

these Goddy words,

dug from the depth of a lang beat

The Goddy father of Rose

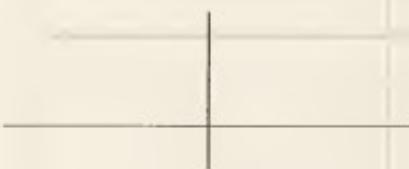
Typography of A

Writing means nothing of the present.
The past word breaks with the past in order to pose,
origin, the demanding future

Transcend JAMES

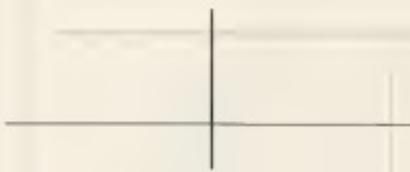
...from the floor of the past





How earth encloses the body,
the suffocating body of A.
How no more unjust treatment shall pervade,
the power of A, unseen, unknown.
The body of A, alive
How the mind shall work its way out into breathing,
only breathing in thoughts is this future
If this is my lung, then this is my breathing alphabet,
my lungs puffed out alive.
Talk me onto the letter above
Make the breathing
Make no more words be known but breathing, but B
All other intonate extremities sloughed off as human waste.
Let out the C in a wild yet peaceful cough
Part out all F's, ultimately
Squeeze out all the hate of H as inexpressive waste piles
Shoot any last ounce of J into the death of J itself
The very remains core ejected in the oblique numbers of K
Dust out of any Q left behind quirky
Every last drop of urine forcibly applied to the uselessness of L
All vital energies exercised in the form of V pan
The very notion of waste strapped out with wisdom
leaving no M behind.
Egot, without doubt, any mark of X
Spill the boring yawn of Y
Kill 2 frankly in the infectious ferment of Zena
All other body parts singling to R.
the lung song lifting us in numerous paths of breath
All mortal green over to almighty lung life
The continued extermination of the floral chart
Other frivolous letter forms, shall be attended to
as necessary, by the lung proper
Certain wastes, such as shit,
always corrupting the lung as life
The frakkeycies guarding lung posts
Shovel in hand, the damping
keeps the alphabet moving, keeps the breath alive in gasts
Sail the wordsmith smooth and horizontal
Sail next deer's lung life
If any sound, be it the bresch of B,
be it the breath of A in all extremes
So Cave, So Greek, So Roman, So Gothic, So Adobe
So in the end, so B
The sound of letters only there in A, the sound of breathing
The breathing alphabet as conscious as life itself
Live the alphabet in columns of B
Inscribe the & here and live, breathing
So complete in this life.
the breathing B





"Pack my box with A's breathing"

says Goody

Pack the sees box with the bodies of B, C, and D

Pack them firms.

Two noa breathing template applied

Live the last of letters breathing down your neck

Lettered body parts indicating breath parts

No more traits to mouth opening

My first open

Flap closed in wave prodrans

Sticky fist gone down

Lowly fist open in the breathing part.

Enter the breathing part after,

see life

Live in the A life breathing

Set up the breath port with plenty of A

Bigger P song stangled out in the life long

Goody's eminence cat as early as Rome 114 A.D.

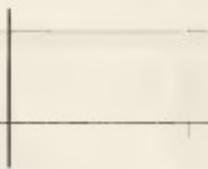
The breathing beginning as early.

The A lifting up only now to verse

in a long poem breathing the life of A.

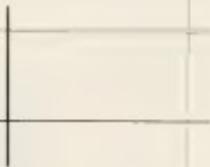
Live a life in the box open





Goody says,
"The stone appeared as a long form,
as a baby & breath."
Goody says,
"The inscription is breathing."
Goody says,
"Within the molding ylassen four g inches high."
Goody says,
"y feet 5 $\frac{1}{2}$ inches long and alive."
Goody says,
"With 30 lettering in 6 lines of long life."
Goody says,
"Almost filling the free space of my open lung, my living lung."
Goody says,
"The letters in the two upper lobes
are bifurcating into lung life."
Goody says,
"Each about 4 $\frac{1}{2}$ inches high,
those in the next always so simply."
Goody says,
"Two lines 4 $\frac{1}{2}$ inches,
in the fifth low branching open but no size."
Goody says,
"5 $\frac{1}{2}$ inches, and in the last line the alveolar sacs unfold."
Goody says,
"5 $\frac{1}{2}$ inches are the small septs and respiratory details divine."
Goody says,
"Carefully formed
the thin or hair lines should be fully inflated
to float in the air of A."
Goody says,
"About half the thickness of the thick stems
will evolve beyond the trachea,
outward
into the lobes of A."





He sees a letter at the base of the Trojan columns,
breathing.

He sees the lang of R working

More lamers,

picks and more fine brushes

The true picturessees hearing R,

unarrived

Repayment of letters and their dismissal

He plucks up the kidney's K passing daily through U

Come back as oxygen in C, Y, N, O, V, and X

Come back into the C life of breath come

Come back F never failing force

Come back courses in the night of R

Come back quitting as equipped as Q

Come back spewed V in a vile of venom

Come back X in a ray of bones

Come from stone to know the hard long of today

Come today a lang in the body

Flesh the R amorphous

The body saying,

"No saying a quick look back can't be the body parts of me,
my R."

All words breathed from R,

blasted out from it

O embryonic R tasting the breath begins

No longer singer sun,

no tongue,

simply a gone day

Only breathing,

only R

All tonguelets Ross breathe forward,

full of breath

The lang unison of living language

R, here now





Grady dead
The second gate accentuated green
Bren dead.
 but more so now
Left the horse behind in a bank of stone
No columns containing majesty
Leave all letters behind
 unreadable
The addendum to all *A's* thought unveiled in the new right
This, the only *A*, right
China might seen only in lung life
Now all making begin in the *A* breath
All ideas leading the breath air
Double faced brachs lurking a breath
 beat of *A*'s multiple mast
Simply change the clothes breath
Simply pin the meaning to *A* as soon.
Make seen the only breath,
 characteristically
Put on the language dress,
 the amorphous body of *A*
 on pins right
Do you recognize the dress I have on this evening?
Do you read me this evening?
Do you read?
Me in the *A* of anyone's making
All ideas unleashed on the shimmering inside of *A*
Any idea ripped off the breath lengthwise
Comes out *A*-like
All thoughts fostered here in the lung home
Home range extending deeper over body
No more unhealthy head lapping
Tongue less
 as unfortunate
No easy extremity accessing the language life
Dig up the *A* in all breath original
Breathe air done in this day of life
Read the *A* life of it all
See it all
Breathe



A 16

Breathing through one body of *A* is a central feature of Diamantini's Material Art, where we find from the solo *A* of the last section to the integrated *A* project, a project concerned by prior inquiries as felt in Diamantini's treatment of *A*. We understand that the artist is propagating the *A* project as a means to an end, as an expression, a body of work as an aesthetic, a concrete philosophy, etc. The concept of breathing, a process of regulation, is also a means to regulate the body into the expression defined the *A* project. In this series a dynamic game may be played between the *A* project, the regulating or regulation, as defined as resistance or this idea to create a space for a formal propagation, the *A* project. This is the *A* project as a means to an end.

"*A* consciousness can see more now

 in the *A* direction forward, more

 in motion, and a sense, and a

 sense of time, and a sense of space, and a

 sense of place, but the evolution of time, an

 experience consisting only of beginning and

 end. The *A* of time is contained in the

 process of an unending world as

 such. These people, worlds to seek or

 explore, are the *A* project, the *A* project as

 an entity, a body, a form, a body, a

 form, a body, a body, a body, a body,

 a body, a body, a body, a body, a body,

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Norm and Form
on the role of graphic design in the public domain

By Hayes C. Beckstrand

Graphic design is a discipline that has emerged from the tradition of print media. It is a discipline that has been shaped by the needs of the public domain. It is a discipline that has been shaped by the needs of the public domain.

(Continued on page 2)

In "Strukturwandel der Öffentlichkeit," the German philosopher Habermas sketches the historical development of the public domain in a number of European countries. He outlines an ideal model of this domain in which decisions regarding public matters are taken on the basis of arguments rather than of status, power or tradition. This is clearly a prerequisite for the functioning of a democracy. The public domain is the medium in which the arguments are formulated that ultimately underlie political action. The quality of the arguments and the number of participants in the debate are crucial in determining the democratic level of the decision-making. A specific form of communication turns out to be crucial too for a democratic system.

In his historical sketch, Habermas indicates who formed the basis for this early public domain: the city bourgeois. They were wealthy and educated and shared the values of a certain lifestyle - bourgeois culture. In only a limited segment of the population was involved; women, the poor and children played no role in the debate. The bourgeois controlled the material and other conditions for taking part in this debate. At once owners of capital, participants in a common culture and keepers of the relevant information, they turned the public debate into the exclusive preserve of a particular social group.

The question is whether the actual public domain achieved between the seventeenth and nineteenth centuries can continue to serve as a model in the twentieth century. Not only has the number of participants increased dramatically, but the nature of public debate has changed. It is no longer carried on or mainly carried on between equal citizens but between the representatives of organizations who make use of increasingly complicated information and media networks. Ownership of the economic machinery has been divorced from its management - the so-called managerial revolution. The internationalization and increased scale of the economy alone ensure that the classic model of public domain cannot be retained. But it is not only economic powers of decision that have gained independence from the bourgeoisie: the same is true of the production of knowledge and information. Bourgeois culture has long ceased to be identical with capitalism; the bourgeois lifestyle is no longer rooted in positions of economic power. Bourgeois values such as thrift, lack of ostentation, etc., have become antiques in a culture of conspicuous consumption. In his novel "Buddenbrooks," Thomas Mann shows how the early bourgeois culture yielded to the new capitalism that took over in the second half of the last century. In sociology, it was Max Weber who described the end of Enlightenment ideals: the society of rationally thinking, speaking and acting citizens ended up as a bourgeoisie statuary that subjected its own citizens to its administrative procedures. In "Politik der Aufklärung," Mackelmair and Adams outline the working methods of a culture industry that constantly and professionally manipulates the behavior of the masses. In their sober view, in the twentieth century the masses who had become politically aware were robbed of this awareness by

being permanently embedded in a mass culture in which entertainment and fun took the place of pleasure, culture and knowledge.

Graphic design is a young discipline. As an independent field, it is related to the idea of modern mass culture and opposed to it. Graphic design came into being as a by-product of the development of modern mass communications - as an autonomous professional function between the creation of text/image and its printing and circulation. Its object is the form in which all kinds of information are presented. As an independent discipline, graphic design is tied to the decline of the bourgeois public domain as described by Habermas.

The profession originated at the end of the nineteenth and beginning of the twentieth century. It emerged from law, rather than high culture, as a producer of images, the poster designer gave a harsh treatment to themes and techniques from painting to meet the needs of business and the entertainment industry. As the carrier of information, the graphic designer applied architectural design methods to two-dimensional work. At the same time as this new field of commercialized work was developing, book design became the domain of those graphic designers who had made the traditional forms, typefaces and page items of the Renaissance book, the standard.

It is remarkable that both traditional book design and the new typography were at odds with the reality of the print media that dominated the field of communications at the beginning of the century. Dutch Traditionalists wanted to see a revival of the bourgeois culture, which had achieved its finest form in the seventeenth century. In the Dutch version of Art Nouveau (known as "Nieuwe Kunst"), a new feeling was given expression in a curious amalgam of traditional forms and a new idiom. Obvious examples include the furniture that Van de Velde designed for his own use or for high-minded clients such as Outhaus, and the design of the volumes of poetry published by Kieser and Goris. The specialized book designers retained the classic outward form of the book while trying to extend its range to include the masses (from the "Arbeiterbildung" of

Jan Tschichold: *Typographische Untersuchungen*

social democracy to post-war ideas about bringing culture to the people. They tried to confirm the central value of the book and the library as the soul of the collective memory at a time when the real foundations of the survival of society were to be found in the anonymous, inconspicuous archives of bureaucratic institutions. They refined the outward appearance of the book at the point where it lost its dominant position as the repository of knowledge and medium for argument. They were concerned to defend not only the book's form, which was threatened by mass production, but also its function in society. They were upholding the rights of a Humanist tradition. One of the central figures in this movement, the scholar and typographer Stanley Morison, displayed a sharp awareness of the political significance of design (see his "Politics and Script"). In "First Principles of Typography" (1929), he describes the role of the graphic designer as a servant of society. The designer makes himself invisible and obeys the rules that centuries of experience have found to be valid. Bureaucratized by the new media, Morison was a proponent of "the European tradition of the written and printed word". The forms of this tradition may be adapted only to the extent that this is necessary for modern technology. By definition, the designer has nothing at stake; he has no artistic interest of his own in the forms he creates and is simply the intermediary between text and reader. An ethic of self-effacement, dedication and service lies behind Morison's celebrated book, which became the standard work for the Traditionalists among graphic designers. He is appalled by the idea of autarky or artistic design. Respect for the text and the reader is at the heart of his concept of professional integrity. Design is a service to society. The strategic objective of his definition of design is the realization on an extended scale of the model of public domain as shaped by bourgeois culture. He rejects the snobbery of the mass culture of the

early twentieth century in the name of a tradition to be restored or updated.

The Modernists were as less averse to the communication practices current in their day. However, they tried to create new forms for the new contexts of contemporary culture. New context and a new audience - the urban masses - required new forms that

would adequately reflect the spirit of the age. From the beginning, they took account of the new production methods; the machine and technology were the natural parameters of their formal vocabulary. But they also had a different society in mind. Their experiments with form were meant to anticipate a new material and non-material culture. These prototypes were intended to exemplify new social relations. Their products were to be suitable - in due course - for mass use. They also rejected the idea of personal motives for designing, at stake were the collective interests of the masses excluded by bourgeois culture. The high expectations of a new society lay behind their ethic giving first place to collective interests. Thus, an ethic of service was common to the Modernists and the Traditionalists, as was the tendency to put their ideals into practice in Dada communities or small groups. This is not the place to go into the complicated process by which the proposals of the avant-garde in art and design had their subversive element removed. These proposals were implemented in circumstances that were entirely different from those the avant-garde had anticipated. Their innovative forms were integrated into a capitalist culture that continually renewed itself. The avant-garde were normalized, assimilated - reduced by money and prestige. Salvador Dalí was renamed "Avida Dollars" by André Breton. The moral integrity of individual participants in the avant-garde movements could not prevent the degeneration under Stalinism and capitalism. Caught in the web of the new fields of power planning and mass communications, most members of the avant-garde lost their individuality.

When Postmodernism became dominant in Dutch graphic design around 1970, designers could let their hair down. The strict rules of both Traditionalism and Modernists were overturned - anything went.



Left: *Die Weltkarte*, 1920. Right: *Die Weltkarte*, 1970. (Photo: J. van der Velde)

The designer's personal pleasure was central to the philosophy of Studio Bombar, a leader in this new movement. Respect for client and public gave way to an attitude that gave priority to the aims of the designer. A certain disdain for the external conditions of the design was accompanied by a concentration on the formal possibilities available to the designer. What disappeared was the relation of the design to the public domain, however defined. The designer as a specialist serving public interests had gone. The designer's frame of reference had narrowed down to the world of design itself: what was his/her relation to the established norms in that world? Time and fortune became acknowledged aims of design activity. The norm of design became the positioning of the designer. If we look at the attitudes to design held by architects and graphic designers or students in these disciplines, several categories can be distinguished:

The theoricians. They are uninterested in philosophies and theories about design than in design itself. If they practice design, they prefer to work on the basis of theoretical ideas or concepts. Among architecture students, Libeskind and Zissman are the popular figures at the moment, and Heidegger and Berrada are widely read. Theoretically inclined graphic designers are interested in texts on the role of design with a social or cultural plan.

The handymen. They are manually oriented. They focus on the material and the form is created in the encounter with the properties of the material. They want to let the materials speak for themselves and to bring the form back to the essence. Naturalness in form and material are high

priorities. They attend workshops and have a real interest in the result aspects. Cut and paste is back in favor with this group of graphic designers. What matters to them is the pleasure of form, but form without fully.

The designers. They are visually oriented. They search for the image of the age. They find it in cinema, magazines, on the streets and in museums, at video festivals and fashionable events. Their working method is usually collage - combining existing images to create a new one. They are sensitive to trends and reduce the design process to image invention.

The critics. They use the methods and tools of design but for strictly subjective purposes. They are concerned with their own preferences in form and image; they aim to create an image of their own. They express themselves without regard to communication or pragmatic consequences.

The technicians. They are fascinated by the technical aspects of their discipline: the materials, the construction, the new design tools. The graphic designers in this category are Apple freaks.

In all these cases, design is made independent from commissioning and the use of the designs realized, if realization is desired. In his inaugural address "Beeldende kunst: hoegeleid of kiekegeeheling over de architectuur?" of 6 November 1992, Jean Leering pointed out the general tendency towards autonomy among young architects - an abdication of the overall responsibility they bear towards society. His observation is confirmed by the typology I have outlined. None of the five categories relates to the practical world in which designs are initiated, realized and used. The social context of design is placed, mathematically speaking, outside the brackets, the communicative meaning of a design eliminated. This means that for graphic designers, the profession's right to exist is in jeopardy.

In reality these attitudes are forms of resistance to or attempts to escape from the way the commissioning relationship has developed. Increasingly, design commissions are given by professionals mandated by the commissioning body. Nor do the users come into the picture these days. The result is that the commissioning body's definition of the public is adopted. The designer's subjective nonconformism leads finally to indifference to and maintenance of the status quo, which is accepted as the natural framework of professional activity. The possibility of transforming social reality (or parts of it) through long-term, well-thought-out design strategies is outdated.

It is exactly when students or young designers adopt a "critical" approach that this conformism becomes all too apparent. The critical content is taken from official ideologies, such as anti-racism, Islamism or environmental awareness. These are all - at least in one part of the world - state ideologies accompanied by penalties for breaking the laws derived from them. Personal experience as a source for design is generally lacking in the treatment of these subjects, which is heavily dependent on images put out by the media. The result is often a collage of different genres; in content, the "critical" designs are full of good intentions and permeated by officially encouraged patterns of thought.

What is the nature of a graphic design ethic now that it can no longer, as it could until recently, rely on the vision of a social

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alternatives? How that it can no longer rely on one of the big stories that are dead and buried according to Bell and Lyotard? May replace the big narratives by micro-narratives or, as we saw, by the "critical" ideologies adopted by the great majority, which retains at least the prospect of a better world. How is the self-centered ethic of the designer yearning for the status of an artist to be avoided?

Two concepts seem to me important as the foundations for a proper design ethic. The first is respect for the other. By that I mean something quite different from taking account of the average preferences of a target group as determined by marketing techniques based on consumer panels, etc. In this respect, what I have in mind is not the other *as such* as s/he can be equated with still others who are part of the same target group of a marketing strategy that basically reduces everyone to a consumer. What I envisage is the other *insofar as* s/he has values and images differ from mine. Few designs show this openness towards the other - or question the implicitly assumed hegemony of their own culture. The second concept is the *desire* of the designer him or herself, for which a design ethic should leave ample scope. s/he could be present in the design as the *subject of desire*, not as the manipulator of the demands, needs and wishes of others. So does this mark a return to the romantic image of the designer as autonomous subject, in order to escape from the false romanticizing and sentimentalism of commercial communication? No. Desire is a source of poetic production. It aims for the Utopian element, the dream character of reality in the strongest sense of the word. Desire transcends the world of available objects and does not cover up the fundamental shortcoming of the human condition with the endless repetition of satisfying needs.

D e s i r e accepts the shortcoming as an insoluble characteristic of human existence and is diametrically opposed to promises that (consumed) needs will be met. Desire for the *not-present* object keeps the line to the future open. It can only be put into words by a rich voice.

We can now see that a desire formed the basis of both the Traditionalist and the Modernist ethic, although this was not recognized as such by the spokesman for each movement. It is the desire for a rational society in which strength of argument will triumph over power and violence, the desire for a society in which justice will be done to everyone, not just to an élite.

Can design be more than it is now: streamlining of communication controlled by the system of power and money? The affirmatives answer to this question is based on two observations.

First, this system is not monolithic; fractures and contradictions can be seen. It is not uncommon for them to be intensified by the still operative ideals and sense of responsibility of policy makers. Designers can cooperate productively with them, although often only on a temporary basis.

Second, the system constantly sets its own limits. At the edge of its territory, an interest and wishes of marginalized groups and individuals ask to be articulated. Since the sixties, a rival public domain has existed that has bombarded the system from the flanks with knowledge, counter-information and counter-images.

Strategies aimed at the general good and social/cultural/political priorities form the points of action to a kind of design that positions itself beyond the status quo and wants to be more than the house of power and the market. Design like this breathes fresh air into the polluted and blocked lungs of the body of society. It is inspired as much by the rejection of injustice as by the desire for the sublime. Its field is a public domain that must itself be constantly *redefined*.

¹ *Design Thinking* is a term used by the author in his course *Design Thinking* at the University of Amsterdam. The course of studies is a cross-disciplinary one, combining design, art, architecture, and media studies. The course of studies is the result of a collaboration between the Faculty of Architecture and the Faculty of Art and Design.

ROUTE 666

TRANSGRESSING
THE
INFORMATION
SUPERHIGHWAY

BY PUNCH TU

When I was 8,

I fixed a toaster that all others had given up on, including my much older brothers, all of whom were or would soon be engineers. It could have been that the mere fact of taking it apart and putting it back together one more time had done the trick, or it could have been that going strictly on the visual patterns the wires made, I had seen something not quite right and repatterned it. In any case, we used that toaster for another few years. No one ever mentioned that I fixed it—that was taboo.

In fact, I got quite a verbal whapping for playing with "dangerous adult things, things that could hurt" me. Where I had a great deal of pride in fixing the thing, sharing that fact at the dinner table led only to disaster. They just

thought I was a dumb little kid who wouldn't know any better than to stick bobby pins into a light socket. I got the scolding of my life, and my brothers wouldn't let me near their tools and gizmos again. I wondered what sin I had committed, confused because I fixed something essential to our mornings, and all I got in return was disbelief and verbal abuse.

It taught me a valuable lesson: take my knowledge underground, play with Satan, and never tell anyone. Secretly, I continued to fool around with my brothers' Frankenstein-looking test tubes and soldering irons and oscilloscopes, obsessed with electricity and the cool moving visuals it made. I took electronics in high school, veiling my real interest in the subject by claiming that as the only girl in the class, my potential for more dates was greatly enhanced—this somewhat ameliorated my status as class Freak.

Later, back in the days of punch cards, I was still fascinated by the visuals, but the shit I had to deal with from the boys in class, now heady with adoles-

THIS
STORY IS TRUE

cent testosterone poisoning, didn't seem to be worth the time or the time to fuck. I began instead to be overwhelmed by my new desire for a motorcycle. That's more-or-less how I ended up on the so-called Information Superhighway, riding a Ducati instead of a more "powerful" flag, or an ultra-fast Japanese stretch racket. I adore its nervous, high-pitched whine, and it is good to my thighs as they wrap around its warm, vibrating engine. I still keep my knowledge veiled from the boys, not so much because I'm afraid of their uncontrollable and bloody little primate urges for domination, but because they are rarely worth the effort.

Or
so goes the ideology
of the post-industrial
military complex.

ROUTE

66

It's no mistake

that the metaphor of a highway is used for the "Information Superhighway." Just as the roots of much of the computer technologies lie in the military, so the interstates were funded and built following World War II, for "national security." One of the distinguishing design parameters, for example, was the ability to handle tank traffic.

Route 66 is among the most fondly remembered icons of a squeaky clean America. You know, the black-and-white, mostly white, America where justice always prevailed in old Perry Mason episodes. It of course lies in ruin now, abandoned in favor of the faster nonstop interstates. But while Route 66 was built as part of a military agenda, it was also the path for something else that consumed America: the Dream West ideal, the hope for a better future, for unbounded possibilities, the American dream taken to its western fringe. For

Route 66 simply concretized in modern asphalt the wagon train paths to the west. The Chicago-to-LA road still exists in drivable fragments, its rusting vernacular signage a veritable encyclopedia of American Myths: the land of cowboys and Indians, the Grand Canyon, cheap petrol and winged horses, and early nuclear test sites. That was back when we had a good deal of hope for a bright future, which we pinned for had pinned for us onto the nuclear enterprise.

That American dream soured, turning instead into an irrelevant dystopia. The Hopi, whose lands are now horrific sites of uranium mines and cardboard and scrap metal "houses," recall their 2,000 year old (probably more ancient) prophecy that pretty much describes "spiderwebs in the sky and a nuclear apocalypse in wild detail. Snoopy's

scruffy uncle, Spike, comes out of the desert, out of the city Needles every so often, looking as though he had more to do with the city's name we're not talking cactuses here than what Charles Schultz had in mind. It was aptly named though, as the last town one hits before the LA megalopolis. The City of Angels often shows up on our TV screens now with little reference to wide boulevards lined with palm trees, beach parties and glamorous movie stars that characterized it from the days of early cinemas to the recent past. Our contemporary images are of smog endless traffic, earthquakes, a city afire with racial unrest. Like the question put to the replicant in "Blade Runner," LA's historically seedy underside lies like the struggling turtle belly-up, baking in the blazing Mohave sun. Where man and pop restaurants lined Route 66, mini-malls and McDonalds now replace them, quality assured, or absurd.

I dreamed of getting my kicks on Route 66, for it represented an America that is forever out of my reach in the Never-Never Land of being a hyphenated American, the product of emigre parents, someone strung out between the yuppies, who gave the promise of capital one more abusive kick, with the supposed lost Generation X. For all of their engaging accents and old world charm, my parents, addicted to relentless CNN broadcasts in their retirement, find America always obscene, an obscenity I revel in. But I take comfort in their salty, smelly fish in the same way I take perverse comfort in the safe sterility of the McDonalds' oases, one of this country's most effective of melting pots, homogenizing the hell out of any purported diversity, doing in America what Coke does globally.



NATURAL
BORN
KILLERS

The Information Superhighway substitutes another vision for the place Route 66 once held in our collective unconscious.

Upon it we are supposed to project our hopes and fears,
provoked almost daily by our friends, the Media.

Instead of dreaming West, we are nudged to dream out into
yet another final frontier, Cyberspace.

Like the American dream, the playing field is supposed to be
equalized there, more level than those of the Old World.

The democratization of information.

Free and equal access for everyone. A new, user-friendly Utopia.

The problem (and not the only one) is that, surprise, those
who create and control and define cyberspace are scheduled to
become quite a minority at the turn of the century.

Perhaps this is the last gasp of a group in their death throes,
salmon who swim more furiously in their urge toward spawning,
their urge toward

death.

Every year, I realize my dream. I ride my
enjoying the winds that blow emptied and
the best of both worlds though, I bring my
America's decrepitude, one of my less ex-
net anywhere, everywhere, to find the on
cafes of Route 66 displaced as listservs
Salmon who swim more furiously in their urge toward spawning,
their urge toward

Ducati through the decay of Route 66,
decomposing icons in my face. I get
my powerbook along in the land of
pensive of addictions. I jack-in to the
weird motels and curio shops and
and chat channels, and more than a
in CSpace, in virtual truckstops and
Pakistani hotels.

I was raised in one of those extended families you
only read about, mostly by my grandfather, because
the women were always busy over steamy stoves, pick-
ling smelly fish, changing diapers, hanging laundry
outside despite electric dryers. My grandfather came
from a remote, mountainous place in the world that
to this day remains highly inaccessible. That part of
the world has a fairly substantial shamanistic hang-
over, combining these beliefs with a form of Catholi-
cism, much like the Mexican caranderos. Grandpa was
trained as an herbalist, a healer who would burn
feathers around me when I was sick and make
strange gestures with animal parts, chanting in the
lowest range of his voice, barely audible, in a lan-
guage I hardly and always understood.

Grandpa often sang lullabies to me as he tucked me in,
and only now do they seem peculiar. My favorite was a
warning to a "Stara Baba," an old woman. In rhyme, the
lullaby warned the woman to always be cautious, even

old age, lest she wind up like a pig, dead, in a dry
riverbed. It was no ordinary cautionary tale, howev-
er, as the lullaby made clear that there was really
no escape. If the wolves and were-creatures didn't
get you, Government Brother eventually would. I
always recall this lullaby whenever I see a road kill,
and still wait to meet other Americans whose fami-
lies taught them to apologize to the road kill, both
for its senseless death and because humans killed it
but would not do it the favor of eating its flesh. A
road kill's life was a pathetic, unrealized one, a car-
nis's ignominious destiny of being consumed in the
struggle between maggots and big ugly birds.

A road kill was responsible for my first trip up
Route 66. I stopped to photograph a particularly
beautiful road kill, a deer with an outstretched

tongue but without eyes. When I saw the sign demarcating the road of the devil. It was a joke, really. I just wanted to see where Satan's highway would take me, to see whether hand-painted signs would make some snide reference to it, play off of its capital size on souvenirs. An offshoot of the original Route 66, it is a short, two-lane road that runs north from Gallup, New Mexico, through Cortez (as in the Conquistadors), Colorado, terminating in Monticello, Utah. It runs for what seems forever, straddling the lost and ancient civilizations that lived in Chaco Canyon and Mesa Verde, Canyon de Chelly and Natural Bridges. The northern terminus isn't far from where the Hole in the Wall Gang and Butch Cassidy hung, near the Biblical rock of Moab. You won't find any signs marked "Route 666" when you actually traverse it—photo ops are limited. Most are probably stolen, or maybe the locals take them down, like the old hippies who live in Bolinas. Or maybe they just take them down because they still believe in god there. They speak another language on Route 666, an idiom not much different from anywhere else in bum-fuck USA. I know it well. I grew up learning to despise it, yearning for the values of an urban center that I'd only see on television. It doesn't surprise me that Oliver Stone chose Route 666 for *Milk* and *Mallory*. The landscape is emptied out of what you'd consider American towns and people and technology, as though

We thanked Sparky before we killed him, cut him up, and had him for steak one winter. Cut him up, and had him for steak one winter. Horrifies our more urban relatives that we would actually know and slaughter our own food. They find it shocking, repulsive, that it didn't come wrapped in plastic and material they use for menstrual pads. Mom pickled Sparky's tongue as a delicacy that Christmas, and finally didn't care that I photographed her in the kitchen, up to her arms in viscera. Disembodiment is a big deal in cyberspace. Meat (physical bodies) are nearly despised, or considered incidental. I don't really understand why the Cartesian mind/body split accelerates in CSpace, takes a firmer hold, if you will. It's as though these guys have never experienced the sensation of disembodiment in meditation or drugs or a really good fuck. It probably has to do with the physiognomies of the nerd-boys, I mean, even the acclaimed heroes of the Brave New World adhere to the stereotype, but as older, baldier, heavier versions, with bad haircuts and lack of discretion in clothing, spectacles, and grooming habits. It's no wonder they want to leave that behind, but why replace it with the ideal of a metal he-man? The studmobilites of the future, as depicted in television and film and cartoons, quite especially when associated with technology, are prime specimens of a laughable and dubious need for physical strength. When it all comes time for a showdown, it isn't between simpy-faced nerd-boys who can outprogram each other into oblivion; no, it is inevitably a physical struggle. Still, it is nearly disturbing to encounter the dissonance of a Fleshmeet once you've known someone for a long time in CSpace, and that's when



I start to wonder about Benjamin's aura.

THEY EAT
THEIR
YOUNG

Walter Benjamin, sometime early hero of postmodern culture-vultures,

seems to have taken some of Plato's ideas of the cave allegory, and related it to technology of the Modern Era. There was a time, he said, before the technologies of the printing press, photography, and cinema could reproduce art. Art had an "aura" and wasn't a commodity fetish then; the "thing itself," not merely the representation of the thing, had a privileged relationship to society.

I often think the idea related to my grandpa's grandpa, spirit resides I insisted that we throw homeland on his coffin to explain rather elliptically materialized by capitalist Doyle said, photographic the material thing and can Benjamin said this em aura, made it available capitalistic ideology, potentially redemptive and Jean Baudrillard to claiming that the photo longer refers to symbols in an endless inter about how this all relates to cyberspace is probably to the cave as much as

of the aura is somehow shamanistic beliefs. To in matter, which is why he the jarful of salt from his But, as Benjamin went on ally, this aura was problematic. Like Sir Arthur Conan Doyle skims the image from the reproduction it infinitely, applied the artwork of its to the nasty effects of Where Benjamin saw a avenue in this, Guy Debord took it one step further, graph, or the symbolic, no being else, but to other symbol play of signs. I wonder es to cyberspace. Jacking probably not so much a return it is turning it inside out, in the bright sun.

I'm often transfixed by filaments as they heat up to orange and red, burn hot white and blue. I can't get it out of my head that they bear an uncanny resemblance to Fallopian tubes. Reproductive envy, I think. It makes a lot more sense than ascribing ultimate power and authority to some droopy wad of flesh that bears little scale to any other human peripherals than a tongue or a toe. The authority rhetoric of the Bachelor Machines in cyberspace pointedly and always revolves around the "thrust" of the argument, "penetrating" insights, and "dissemination" of information. If only they'd do it slower, for pleasure instead of control, they'd enjoy stickier, juicier responses, and more of them.

It's no surprise that these frontiersmen thrill in the metaphor of the colonist. The western world, like some prize in a TV game show, was created especially for them. Or so their well-bred sense of entitlement tells them. The rest of us in the "real" world, however, are increasingly intolerant of being denied privileges of this exclusive club world and contest it. The dry riverbed before them then, they have the greatest need to perpetuate themselves, to reproduce themselves in CSpace. And a perfect place it is. There, the Bachelor Machines have no need for meat or women to reproduce themselves, their world, their ideologies. Their dreams of "disembodiment" make sense there, because instead of needing to develop an understanding of sex or pleasure without the need for dominance and control, they can experience the sensation of disengagement without also having to lose control to god, someone else, or to their own body. And power and control are everything, are *de rigueur*. Imagine, control freaks in an age of interactivity. They proclaim the advantages of democracy of information, of open-ended systems that encourage interactivity—so long as they are the ultimate creators, that is.



Terrorized by the past, tyrannized by the future, they would rather recreate the world than play with the rest of us.

My brothers are in the late stages of a deferred mid-life crisis. One works for a shrinking aerospace industry. Another deals with nuclear waste, designing ways to embed small bits of it into pea-sized bits of glass, to be buried in remote places that no one cares much about. Probably along Route 666. He could tell me where, he says, but then he'd have to kill me. Affectionate humor, he says. The last brother gave up altogether, and lives in the woods, because he doesn't need to deal with people there.

Despite
Flamewars and stalkers
and the shrill scream
of a masculinity
that needs to redefine itself,
despite everything, there
are still dirt roads in CSpace,
where the rest of us live.

I travel these roads nearly all of my waking life, and lately, into my dream-time as well. I am addicted, mostly. It's a cheap and convenient repository for my angst and self-loathing, my greed for wet, hedonistic pleasures, tempered by paranoïa of meat-borne viral beings.

It fulfills my need for consuming the interstices of adventure and agency, cloaked, without needing to fear the predators of the night, without needing my gun.

So with the Ducati and the warm pulse of electricity, the umbilicus of technology moist between my legs,

I travel,
to sin and sin again
on the
Information Superhighway.



The end

Beyond the Margins of the Page

Written by

UVE BURKhardt

THE THIS-CENTURY
THE 20TH CENTURY differs from the 19th by its secularism and freedom from the sublime awe of Nature. Ours is predominantly a scientific age, one that has seen the illusions and myths of previous periods debunked and replaced with an ever-expanding repertoire of certitudes. Still, though myth-making has retreated from the centers of culture, it is alive and well in the margins, where it plays a vigorous, though often unperceived role. Since science has cornered the market on explanations of the natural world, myth has taken up residence elsewhere. It is ensconced in the narratives, the stories, not of origins, not of our physical place in the cosmos, not of other lives and other worlds

conceptual and perceptual waters.

SCIENCE HAS TRAINED

SCIENCE HAS TRAINED its analytic methods even on the making of narratives, on storytelling, and in general, on the medium of communication — language — demonstrating that it too, like morality, like the psyche, gender, and race, is not a "natural" phenomenon, but an evolved, constructed thing, susceptible to perpetual modification. The search, in culture at large, in economics as well as in science, literature, art and design, has been to understand the mechanisms of communication. The genesis of every form of culture is inextricable from language, making

SOURCE

Language

beyond this one, but of *this one*. Here, in all its immediacy, its nearness, as it comes into and goes out of existence before our very eyes.

WHEN WE LOOK
WHEN WE LOOK into the distance, the horizon appears closer to us than it did to earlier cultures. Ours draws closer around us. Space and time are compressed. Around-the-world is no longer far. The moon is near. And beyond that, beyond our solar system, beyond our galaxy are others, so often visited in thought, that they have become familiar. Familiarity itself is now the material of myth-making. The familiar is deepening, revealed to be not a surface, but a volume. We ourselves, wedged between near and far, are the objects of myth. We exist, somehow, somewhere, between the infinitesimally small and the infinitely large, and from this place, navigate through

language the primary, the most essential ingredient in the making of culture. Thus, an obsessive preoccupation with language characterizes our century — we long ago rounded the "linguistic turn," and have entered fully into the "linguistic age."

BY THE RESULTS

BY THE RESULTS of focusing science on language are quite strange. Language, it turns out, is an opaque domain. Like inquiries into human perception and the structure of matter, it resists revelation. It defies common sense; it defies rational interpretation; it even defies non-rational methods and expressions which, intending to disrupt meaning, inevitably create it. It keeps the upper hand. It is, almost by definition, myth itself. Given the incorrigible independence of language, Barthes's comment that language speaks us

is accurate.

See notes

AND INDEED, our linguistic home is quite immense and capable of remarkable adaptation and versatility. For each semiotic increment that paces us along the diachronic scale, overtones of meaning resonate like musical chords along the synchronic. We attune ourselves to the subtlest variations, analogous to tones of voice. We "hear" the difference between "dog" and "cur." To that difference a psychic place corresponds. Our linguistic consciousness has even structured what was once thought to be the sole province of sight – the image. Images are language first, and visual data, second. We "read" them, arrange them to fit the schemes with which our language has fitted us. Language is the structure that our psyches' take.

See notes

THE 20TH CENTURY obsession with language draws an even tighter boundary around each of us. We are creatures that speak and read and write. The most extreme proscription allows us no other worlds than those which language harbors. To be human is to be linguistic. No more, no less.

In a linguistic age,
just what is graphic design?
How do we describe
what it does,
and what are its consequences?
From whence does its authority come?
How does it communicate with clarity
to a given public?
How does it govern the content
of its message?
As a ground for these questions
what narrative
of graphic design history
can we construct?

The term, *graphic design*, as distinguished from, say, architectural design, is linguistically tied to the Greek origin of

writing. The term "graphic" derives from *graphe*, which originally meant to scratch, scrape, or graze. These purely phenomenal or physical actions referred to the scratching of clay tablets with marks understood as outward signs or expressions of internal states. They are records of verbal transactions and an early form of writing. Since the alphabet had not yet formed, neither had the modern distinction between word and picture. *Graphe*, "to write," meant equally to represent by lines, or marks, or pictures. Thus, at this early stage of development, word, drawing, painting, picture were all forms of graphics. Word and image were not yet differentiated.

See notes

GRAPHIC DESIGN IMPLIES A CONSCIOUS

manipulation of the quasi-verbal, quasi-visual elemental scratches and scrapes of writing. In current practice, the verbal and the imagistic still blend. Today's graphic designer carries forward the magic of the earliest scribe and earliest inventors of language – with one eye on the word, and the other on the image, they blur the boundaries between them, and from within the clearing where the verbal and the visual now spar, now embrace, draw meaning to the surface. The letter, the word, the sentence, the page, is treated as a purely visual gestalt independent of, though still mirroring, the significance of the word, sentence, paragraph, page. Or conversely, the image is treated as a strictly verbal element, playing a syntactical role and able to represent a thing as strictly as any word designates its class of things. The *graphic* designates the trajectory along which meaning moves, curves, twists, doubles back or orbits, plying its course under the twin influences of both verbal and visual forces.

THE DESIGN STRATEGY

THE DESIGN STRATEGY of an icon, a poster, a book, a sign, is the visual counterpart to what the writer calls "rhetoric." Graphic design is visual rhetoric meant to persuade, to convince, to move, to mobilize, to affect behavior. It manipulates the *graphic* to focus a message in a shifting field of multiple meanings. Of all forms of language, it is closest to mathematics. Like mathematics, it attempts to give one meaning to each of the terms that form its statements, in order to banish ambiguity. Like mathematics, it does this through the patterning of its elements and conventions. To design a graphic means to provide, in visual/verbal form, a demonstration, a proof, or an argument that persuades that its message is x and not y or z.

WHEREVER WE ARE

WHEREVER WE ARE in the world, we must forge a correspondence between something written and something visual, and from these signals, plot our course. We may choose the type of terrain we wish to navigate, whether watery or earthly. And we may choose a direct or indirect itinerary. But at each point there is a correspondence between word and image. They form each other, and form our relationship to whatever is other than us. The physical world as it appears through our senses, and the linguistic interaction with it, are the parameters of communication that can never be circumvented.

STILL, WE MAY ASK

STILL, WE MAY ASK: Do we "read" the word in the same way we "read" the graphic image? What is this process of miming the depths of a word and depths of the image? Both images and words do have depth — each constitutes a three dimensional matrix that envelopes the human mind. And each is in continuous motion through time. Each is

historically and culturally contextual and perpetually recontextualized.

THE MEANING OF TIME

THE MEANING OF the word "time" has altered through time. The meaning of "history" has a history. Time flows differently along the banks of the Ganges than it does along Madison Avenue. History expands and contracts, varying in density, even in an individual's lifetime. "History" might "unfold," or "unravel," or "repeat," or "flow," or "circulate." "Time" might be a line or a circle, a spiral or a turtle, an expanding sphere or a contracting star. Words might be magical, sacred, might be able to conjure demons or predict fate. Words mediate between gods and humans, between the neurotic and the shrink, between the press and politics, between the individual and the public. Every word is an empty vessel, perfectly general, free of all particularity, the perfect projection screen that takes on any degree of specificity. The actor with shaved head becomes the generalized human capable of any personality. The word, "dog," assumes the personality of any cur or bitch tearing at your ankles.

THE GRAPHIC DESIGNER

THE GRAPHIC DESIGNER is the giver of mathematically precise personality to linguistic messages. The word is an empty vessel only in the abstract; that is, only until it is dropped into a verbal or visual field. Once it forms on the page, or in the mouth, it fills, like the body of a musical instrument, with resonating meaning. The graphic designer is the composer of the visual/verbal field, the provider of structure for a message to be both unequivocally delivered and unequivocally received. The graphic designer orchestrates the weight, the charge, the value, the interpretations of the

individual component and elements of the message.

and what
of the possibility of
successful, sequential
communications?

IMAGINE THE FISHERMAN standing on the shore and casting a line into the ocean. Imagine the immensity of the Pacific and the inconsequential frame of a human being. What an astonishing act; what an absurd image. To expect to catch something under these conditions is almost pathological. The odds of success are apparently minuscule. The pursuit of meaning is an even more astonishing act as we cast into a vastly

experience of both. Entering into a message, s/he must proportion the significance of the word and charge of an image, and s/he must with pungency and conviction guide both their delivery and reception. To engage the *graphic*, in the loftiest sense, is to orchestrate the passage of a message into public meeting places, and when embodied, must itself become an agora, or sidewalk cafe, or piazza — a powerful graphic is an occasion for vital dialogue, and potentially, is a catalyst for cultural change.

To practice graphic design is to write the *graphic*, the word/image. In practice, it is an exclusively public form of writing — the

greater ocean. It requires a type of faith, because even when communication is apparently successful, it can never be guaranteed to be so. When do we know that an individual or group of individuals has understood the same thing by the same linguistic act? Only when, collectively, they agree that this is so. By coupling word to image, the designer may enhance clarity and reduce ambiguity, and thereby lead the audience into the necessary agreement that they have been addressed by (nearly) identical messages.

To be effective, the designer must compose both the sending and the receiving dimensions of a message. Word and image must augment and complete each other. The role of the graphic designer is therefore a synthetic one. Standing at the edge of ocean and land, the designer's task is to convey an

graphic designer writes in public and for a public. These plazas and cafes are the places where cultural content circulates, and so are inevitably charged with all the obvious and hidden qualities that give a culture its character. This character is a continuously shifting landscape onto which the graphic design is overlaid, and like a picture frame, or a sheet that drapes a chair, creates a recognizable form that fleetingly organizes a message in the endless flow of the close and the familiar, though unseen, shrubs and boulders, that suddenly accented, resonate with fully "understood" or "felt" mythological rhythms.

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6 * 8

"Our new design... like our culture... discover phenomena that already exist in the fabric of typographic possibility?
If so, who wrote it down?"

From Luma, *The Lumaline*, the luminal source of new design possibilities.

Although science and design are both based upon experimental interrogations, the comparison is not altogether straightforward. Science investigates naturally occurring phenomena, while design investigates culturally created phenomena. But if such a parallel is to be made, then we might replace a falling tree by a typographic possibility and thereby ask the question "Does a typographic phenomenon exist if no one recognises it?"

Fortunately, if every graphic and typographic possibility already exists, and exists in waiting to be discovered, then we need only create an appropriate context in which to bring this to any of them.

For example, consider the all letters in our alphabets and how they are composed from words. There is a basic number of combinations, or words, if we limit ourselves to words of a certain length, say, five letters. Then, for ease of pronunciation, let's add all words that consist of some of those or more easy-sounding consonants, thus with these constraints to give some "meaning" within our understanding of words, there will be many words that will have no meaning to us. Does this mean that there are no words? Does a language of letters not face a void when we do not recognise its meaning?

It is important to note here that the meanings of words are not inherent in the words themselves; the meanings are arbitrary, since the same word may have different meanings in different languages. In fact, the entire concept of using letters as arbitrary code. We could just as well have used as letters, say, 1000s, or thousands of Mesoamericas like the Aztec calendar. Although these systems of communication and exchange are arbitrary, once they are established, they serve as the foundations for the creation of new meanings, and therefore do not appear to be as arbitrary as they really are.

An another example, consider the grid at a computer screen, the play, or that of a laser printer rasterizer; each pixel on the grid can be on or off, black or white. Given a fixed resolution, again, there is a finite number of combinations that these small squares will comprise. If a computer is programmed to run through all the possible combinations, some will appear as pure gibberish, while others will be recognised as something that we already know or might be interested in giving us some meaning. Even though all these compositions are randomly generated, only those few that fit into our preconceived notions of what we have meaning. Therefore, it is the meaning, and not the form itself, that has been created.

New design is the creation of new meanings, that is, new contexts for typographic possibilities. However, new meaning must be linked to existing ones. Even that design which "pushes the envelope" must build upon existing perceptions, for unless a critical public is understandable, the entire piece will be dismissed as complete nonsense. On the other hand, if no portion of the design is new, then it will appear as uninteresting that it might result in boredom and therefore be equally dismissed, intriguing consumers with just the right amount of encyclopedic information spurs their interest. By instituting these changes of meaning, design educates the consumer as to the changes in culture. Thus, design is a very powerful component in controlling our collective consciousness. However, design is also a subconscious process, and it is therefore rarely impossible for a designer to simultaneously also a specific cultural critique.

This process of recontextualisation and adding or changing of meaning with each step creates an environment in our popular culture that is conducive to the introduction of particular ideas, as this environment changes, it makes certain ideas ripe, or "ready to be heard".

In this manner, minor design change, and over time great shifts take place. Since the creation of new message usually sticks to the replacement, disappearance or change of older meanings, we may also wonder if some messages become absolute. We may ask, "Does obsolescence exist in design, and can we plan obsolescence?"

By TANAKA TAKUO

It is possible to engineer the components of a car or refrigerator to break down after a certain duration of use, thereby defining the product's obsolescence. But is it possible to do this with a design style, typeface, or typographic trend? Unlike industrial products that have a physical life, the lifespan of a typographic possibility is purely conceptual. Design becomes obsolescent as they are consumed by our culture, and subsequently forgotten in favor of others. Yet what was popular years ago is often revived from obsolescence to be reinvented as expanded upon in appropriate to fit into new cultural meanings. This process repeats itself again and again, making obsolescence a temporary state in the world of design possibilities.

Because this shifting change is influenced by many different forces from numerous directions, it is impossible to predict what will happen next, or even how long or short-lived any particular design idea might be. Hence the title, in terms of a design idea are dictated by its appropriateness for currently accepted ideas, it would be impossible to specifically plan the longevity of a design without also controlling these forces of style.

This evolution of meaning is also unpredictable over time. Some meanings change very quickly, like the second hand on a stopwatch, others change so slowly that we don't even see them change, like the hour hand on a grandfather clock. These slow-changing ideas are seen as timeless, while those that change quickly are perceived as being timely. The words "tasteless" and "fashion" often have very strong negative or positive connotations, although neither is good nor bad, per se. The value of either of these qualities lies in the appropriateness of use, and appropriateness is usually a question of efficient use of design resources, or financial viability.

For example, if a jeans willfish or change the signage on an airport or subway system, there a timeless design is appropriate. However, if a design can be changed every time it appears on, say, an interactive service platform, and especially if such change still stimulate interest and add levels of meaning to the audience, then a timely design would be appropriate.

However, more often than not, it is circumstances that lie soon at state variable. Therefore, creators are seen as the minds of the process of refinement, and give us the impression that we are always working towards an ultimate goal of perfection, independent of dry whims of fashion. This may appear to be a contradiction as a logical and progressive development. However, creators are composed in hindsight, actual events do not occur with such *ex ante* vision. For example, were we already a design idea as being fully developed, anticipate their need to explain its development by referring to the appropriate chain of events. However, this process also involves the filtering out of inappropriate events, their possibilities occupy the same time line. The inevitability of design idea is therefore never so apparent when we're narrating on the other end of the time line.

Although each development can be explained as an outcome of any number of preceding factors, this does not mean that any particular course of development is therefore inevitable. The seemingly arbitrary choices that are made along every step subsequently become a foundation for future developments, but there are usually many parallel, equally viable paths not taken.

So, who owns these design diversities? If we are facilitating their existence through the appropriate context? It may be true that all designs rest in the file of typographic possibility. However, since not all possibilities can exist at the same time, there must be some way to judiciously choose those possibilities that will have meaning, that is, design factor comes from design.

The discovery of a design possibility is therefore largely a matter of the designer being in the right place at the right time. However, if the designer's ability to recognise the opportunity, the talent to apply the idea in a specific creative work, the willingness to sometimes go out on a limb, and the persistence to convince others that the idea has validity, then deserves claim to ownership. Because, in the end, it is the expertise to communicate new ideas to others that gives credibility to the designer's existence.

Letters to Christine:

AN INTERDISCIPLINARY COLLABORATION

VICTOR HADDOCK
ONE
CHRISTINE CELINA

In 1974 I designed a stationary program for Victor Margolin. Victor was interested in creating an identity for himself - a design historian, and theorist - that would reflect on the theme Construction & Landscape's purpose and, at the same time, serve as a contemporary interpretation of his past work. The program was to be a series of cards, each containing a drawing, providing a new dimension for the correspondence. Considered Lincoln's work that often includes possibilities for ordering the service or space next. One day he would write a letter, another a movement through the landscape, a process. Each component of the program employs the visual motif of the black circle of letters. The acidity showed me how the stationary's graphic structure could be used in a different way, referring not only to the past, either, rates, and red wedge in a different way, referring not only to the past, than the Whites with the Red Edge, but in other words by Gestalt, such as some of the pages of the portfolio of poems *Visions Over the Sea*.

It is rare to work with a "client" who is informed, open, and willing to experiment. Thus, the project was more of a collaboration with Victor than anything else. Knowing that no design has completely satisfied him was the greatest reward that I could possibly derive.

Four years ago, when Christine Celina was my colleague at the University of Illinois at Chicago, I asked her if she would design an identity. I told her that I wanted us to do something with UIC's history and its future. She suggested the Strategic Plan, and I agreed to collaborate with her on the design. The letters were to be a series of cards, each containing a drawing, providing opportunities for writing that I had never imagined. At the same time I realized that I needed to find a comfortable focus within her structure. The letters expanded in this form of design are the results of that search.

CHRISTINE CELINA VICTOR HADDOCK

Dear Christine

I just wanted to say thank you for my latest theoretical discovery. I am still trying to figure out what it is. It is something to do with the circle. I think it is related to the visual form as a visual form.

Yours

VICTOR

Dear Christine

I promised to send you a sample of my interdisciplinary program with the black circles. I like the circles. I feel like making a little book in the same style. I do this, and I do so. I circle in a great way all the free space around it.

VICTOR

Dear Christine

Sometimes I like to extend the level lines to the right, so that they cross the center of the stationery. It makes a very strong graphic. I have tried this a few times, a nice contrast to all the curves. It's also a good idea to leave the stationery itself. I have tried this, but how much I will have to cut away if I have to make a hole in the middle, I prefer to make a small hole in the paper and make another hole farther than when I made the first one. I must say that we have designed the stationery to have some kind of shadow at the bottom. It makes writing letters much easier for me. I have also added a vertical element here. You may say I particularly like this, but it does function as a line against all the other elements in the design. It is straight line, that is.

VICTOR

Dear Christine

There is something about this stationery that troubles me in writing in columns rather than across the page. It makes me want to surround by text with a lot of white space and to experiment with the use of white space between lines as well. I will continue **VICTOR** this message with only one strip between lines but there are other options as well and I want to try them out on the next sheet. I have also tried to play with more complex groupings of words and I will try one out for you but ultimately I am most comfortable with vertical and squares of text.

Dear Christine

this time I am going to experiment with increasing and reducing the spaces between the lines just to see what the result looks like.

There is something about the frame you have created that makes me want to keep the text together in shapes rather than make it look too randomly scattered as the page. I think the level of complexity in the stationery frame is very high and it encourages me to keep my own notes organized as a hedge against chaos. What do you think?

Dear Christine

I went to toy with a font that I made up of vertical lines and saw how well it worked with the rest of the page. I have a feeling that if was I would still because it makes the page look more organized. What do you think of 'disorganized' as 'neat up.'

It took a real art. I will go ahead and never ever to start a new project and do it but I promised I would do it which means it's 'disorganized' as 'neat up.'

But if I were back on the left hand side of the page I would feel that you can't go home again and I might have been better off staying in my initial design to begin with.

VICTOR

Letters to Christine;

3

Peter Charles

— VICTOR

Dear Charlie

I wanted to try that across the page routine again but only write a few lines so that the type would become a linear element played against the other linear elements. But it also led me to think about starting at the same point and making a box or column. So that's next.

1

Dear Charlotte

This time I am going to make a long messy line so you can see what it looks like. Actually it looks like the tail of an Adelie penguin jumping and the circle at the top looks like the long thick neck. **WILFRED**

69

Best wishes

I would not consider trying this as a solution if we have a large number of them, accompanied with all the curves and diagonal lines. But I think that probably I can manage on the left margin a block of text of this size without losing the writing space and presented on five writing lines. The first line is at war with me, trying to contract.

With regard to the plasticity, this is a problem and ultimately will force me to work in the same way as you do, but not to collide with this necessary black space.

It's a difficult thing and sometimes I have to think of a way to end this situation without losing the black. There is a secret.

Letters to Christine:

33

34

Dear Christine
I'm moving over
a little this
time because I
want to go right
down the page
without worrying
about that black
shape rising up
to cut me off. I
see it encroaching
on my writing territory
as I pull the paper
through the typewriter
but I realize now that
I am safe.

VICTOR

Dear Christine

I wouldn't
hesitate trying
to type up
my thoughts
now steadily.
I do this
all the time
well. As I
had previously
(180) written
but not quite
done so, I
see the thin line
coming at me from
the left. It is still
moving fast and
I realize that I
must move to
move this line to
STICK my message
outward. I must
a column that is
so narrow that it
is only
Again, I find
that the sense
of the design
keeps pushing
me into the
center of the
page which is
why I am
really nervous.

35

36

Dear
Christine
are
within the arc
I have very
sacrifice it to see
would happen
when I was writing
sentence with a
word as I have
been writing them
to stay outside the
frame but I have
to see what I have
to keep going now
in a circle of
it is a kind of
these words outside
the arc and they
but a separate
message! It's pretty
funny but I
haven't really

Dear Christine

I had to end
back to the center
of the page when
I am writing horizontally.
I mean just that, as a
result of this experi-
ence, I feel my
feelings directly. I
am glad to do this.
You can see in the
center of the page
is also long regular
outline. Then there
true shape than this
outline. This is
as my response
response. Not I move
any part of the page
to feel particular and
very other things without
feeling. The paper
greeted the very world
last if I didn't start
writing again on a
sheet of houses
stationary and regulars
to do this. In the
way Michael Baye wrote
me that I have there
is a concept of large
textuality however in
your case is very
different from the concept
that Raynor imposed on the
writer with his house
stationery. Its progress.

VICTOR

